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COURTYARD OF PALAZZO DORIA PAMPHILI, GENOA, ITALY  
ERECTED FROM THE DESIGN OF MONTORSOLI IN 1529



# THE ARCHITECTURAL FORUM

## FOR QUARTER CENTURY THE BRICKBUILDER

VOLUME XXVII

NOVEMBER 1917

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### The Statler Idea in Hotel Planning and Equipment

#### I. INTRODUCTION

By W. SYDNEY WAGNER  
Of George B. Post & Sons, Architects

THE question has been asked, "In what manner do the Statler Hotels differ from the other great hotels which have been erected in this country during the past fifteen years; what is the secret of their success; does it in any way depend upon their planning and equipment, or is it due solely to efficient and far-sighted management after the buildings have been turned over to the owners to operate?"

Fundamentally, there is no difference between the hotels operated by this company and others planned to meet similar needs. There are, however, certain outstanding differences in the details of their planning and equipment which, in conjunction with good management and service, have spelled success.

It is the intention in this series of articles to discuss these differences in detail, and the endeavor, further, to show that these very differences, while fulfilling their primary function of giving better service to the guest, fulfil a still greater duty—that of pointing out the paths by which, I firmly believe, the final solution of the problems involved in the planning of the great modern American hotel will be reached.

Truly the hotel as it stands exemplified in this country to-day is an American invention, and like other inventions its development tends first to bewildering complexity as requirement is piled on requirement. Demands for faster planning and erection become ever more pressing, and limits of capacity recede always like a will-o'-the-wisp.

To-day, with hotels of from twenty-two hundred to

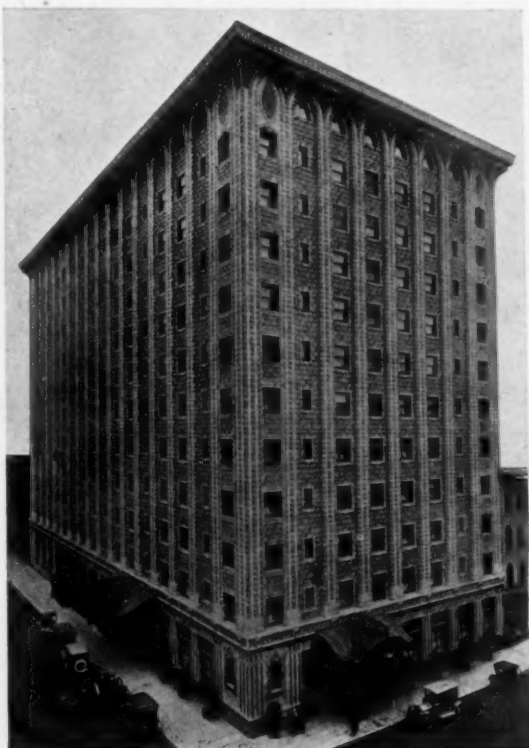
twenty-five hundred rooms' capacity planned or actually under construction; others which with five separate and complete kitchens still struggle unsuccessfully to give proper dining-room service; and not a few so planned that they must run to full capacity always or else operate at a pecuniary loss, the limit of complexity must be about reached or be at least in sight. Thereafter, like other inventions, if the hotel would avoid ultimate chaos as a result of this ever increasing complexity, it must, paradoxical as it seems, progress from this complexity to simplicity.

The path pointed out by the differences in the planning and equipment of the Statler Hotels is that of reduction in the number of essential parts, and the simplification and standardization of these parts from their greatest to their most minute details.

In order to arrive at a true understanding of these differences—of their *raison d'être*—it will first be necessary to touch upon the hotel requirements of the cities in which the hotels are located; and to expose, in a general way, the reasons why so many hotels fail to meet these requirements.

At the present time there are in operation four hotels of the Hotels Statler Company,—one in Buffalo, another in Cleveland, and a third in Detroit,—opened in the order named at intervals of about two years. The fourth hotel for this company has recently been completed in St. Louis, the formal opening being held on Nov. 10, 1917.

In each of these cities the essential requirements for a first-class hotel are practi-



Hotel Statler, Buffalo, N. Y.  
Eisenwein & Johnson, Architects

cally the same. The great majority of the guests are travelers "on business"; the community itself is devoted principally to business, and its social requirements are much simpler than those of a cosmopolitan city like New York; the number of guests likely to use an hotel as a place of permanent or seasonal residence is small, and there is a decided lack of good restaurants, at least to the eye and stomach of the stranger in town. Then, too, these cities all suffer from that strange malady peculiar to most of the Middle Western cities, the periodical invasion by the seven-day locusts of America,—the unnumbered trade conventions, clubs, and societies which fill the rooms and lobbies of the hotel to overflowing for a week and then disappear, leaving the hotel almost deserted.

Given these requirements, the hotel located in a city of this character must fulfil, above all else, the function of the ancient caravansary; that is, it must be a place where the traveler can obtain shelter and rest; where if he be a merchant or salesman he can display his wares and transact his business with the same thoroughness, facility, and comfort as he would obtain in his home office or shop. It must next supply his various wants in dining-room and sleeping-room service; and if it would avoid being relegated to the ranks of the justly despised second-rate commercial hotels, it must supply this service in such manner as will remove the curse of machine made courtesy from it; in such fashion that the guest, upon leaving, will share, in spirit at least, the token of amity with the proprietor, and will look forward with pleasure to his next visit. It must endeavor to

be both for the residents of the city and for the out-of-town guests, the center of the social activities of the town. It should be capable of handling the peak load occasioned by the arrival and stay of a large convention without disturbing the comfort of the other guests. Its service, morale, and appointments, and the atmosphere of its public lobbies and dining rooms, should be such as will neither offend nor repel the woman guest, nor yet overawe the timid commercial traveler.

And not only finally, but first, last, and all the time, it must, in fulfilling the above requirements, produce a proper return upon the capital invested in the enterprise.

All of these requirements, you will say, are obvious, are axiomatic.

You cannot understand why every great hotel, involving as it does the careful investment and expenditure of large sums of money and the collaboration of many experts of various kinds in its conception, planning, erection, and management, does not of necessity fulfil them.

Go hunt out the number of hotels that do measure up to this standard and you will be surprised at the small bag.

I know of hotels which have failed in every one of the requirements mentioned; many others in one or more; and few, indeed, that have been successful in fulfilling all. The very fact that the success of the Statler Hotels has been such as to create nation-wide comment, indicates that the measure of complete success among the hotels of this country is small.

And the fact that in many financial circles hotels are considered as being a "special risk" speaks for itself.

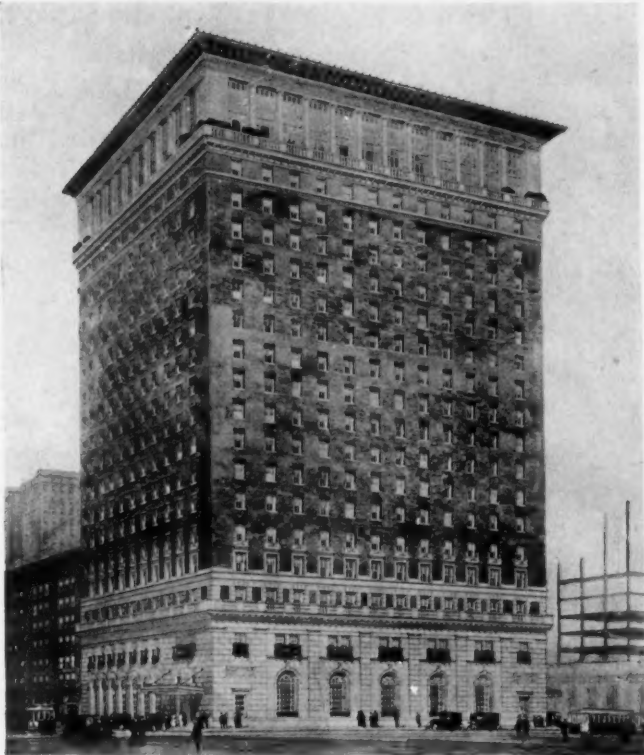
To what is this failure due? I believe that mention of the most usual reasons for this failure is germane to this discussion, as showing that in the avoidance of the mistakes and pitfalls mentioned lies one of the secrets of the Statler system.

Often an hotel project is conceived by a promoter whose only interest lies in taking unto himself as large a promotion fee and as great a block of stock as is possible; or by a man having had some experience in hotel operation in a subordinate capacity and ambitious to become the operating head of a big, new, up-to-date hotel equal to "any in New York"; or again by a real estate agent whose interest ceases when he has pocketed the



Hotel Statler, Cleveland, Ohio  
George B. Post & Sons, Architects





Hotel Statler, St. Louis, Mo.

George B. Post &amp; Sons, Mauran, Russell &amp; Crowell, Associated Architects

large fees incident to the sale or lease of the property upon which he had proposed to build.

In each of these cases the ability of the prime mover in the enterprise lies in the fact that he is capable of bringing the *financing* of the project to a successful conclusion.

Seldom is this ability coupled with the ability, knowledge, and power of sustained interest necessary to analyze the hotel requirements of the locality, to direct the planning, equipment, and furnishing of the building; to gather together an organization, and to formulate a policy which will ensure the successful operation of the hotel for a long period of years. An owner of this type is usually dependent upon others for these essentials, and most of all upon the architect, who, in such case, is expected to assist the owner in matters of policy outside of his, the architect's, professional sphere.

But an owner of this type, blithely ignorant of the intricacies of the problems before him, seldom consults a specialist. Seldom does he select a manager or an architect capable of rendering

him this assistance or qualified to do this work.

More often the manager or architect chosen is some one who has been a necessary link in the financing chain; some one imposed upon the owner by the underwriters of the securities as a necessary condition of their co-operation; or some one selected merely through claims of friendship or relationship. In one case with which I am familiar the architect was the original promoter; in others, his appointment depended simply upon his ability to underbid his competitors in low commissions and overbid them in his offers of splitting fees with the promoters.

Often the manager selected may be a thoroughly competent one, but his appointment having been delayed until the building was in a nearly completed condition, it is impossible for him to make the changes which he may consider necessary.

Selected thus, the architect is apt to lack the specialized knowledge and office organization necessary to solve, translate into working drawings and specifications, and carry to completion the complex problem before him. Even if he be sincere in his desire to do his best, he cannot fully appreciate the prime importance of the planning and equipment; to him the architectural and decorative features of the project will assume exaggerated importance, and his efforts will be mainly devoted to them.

The operator, distracted with utterly new problems of organization and furnishing, will be unable to give the architect the necessary assistance, or, worse still, will force upon him many undigested and arbitrary ideas, which the architect without specialized



Hotel Statler, Detroit, Mich.

George B. Post &amp; Sons, Architects

knowledge cannot successfully assimilate or combat.

Again, through high cost of property, excessive promotion and financing costs, ill advised location and shape of property, extravagant building costs, or other faults, it may be impossible for an hotel, however well planned and operated, to earn more than, or even meet, its fixed carrying charges.

Finally, there is the ever present danger of the hotel handicapped in any of these ways being placed *hors-de-combat* long before its period of obsolescence has arrived, by the erection in the same city of another hotel properly planned, and having the further advantage of being "something new in town."

There are, of course, many great hotels in this country which fulfil their varied requirements and are monuments to their owners, architects, and operators, yet the evil conditions mentioned do exist to a greater extent than is generally recognized. Is it then a matter of surprise if, under these conditions, the stockholders often become the bag holders?

Too much stress cannot be laid upon the vital importance of the planning and equipment, and upon the fact that the architectural treatment of the façade and interior is of secondary importance in a problem which is essentially one of service. Any able architect can evolve at least half a dozen radically different yet entirely satisfactory schemes of façade; yet there may be, and usually is, but one adequate scheme of plan. It is assumed, as a matter of course, that any scheme of plan, to be really adequate, must, in addition to meeting all service requirements, conform to the established principles of good design.

Certain points in the architectural style of the Statler Hotels have a distinct bearing upon their

success. The character of the architecture and decoration is in sympathy with modern tendencies toward simplicity of design, restraint in the use of ornament and color, frankness in the use of materials, and fitness of furnishings. It indicates clearly that the owners and architects fully appreciate the fact that the old idea of what the public wanted, as expressed in the original decorative scheme of the Waldorf Astoria, and resulting in that noisy, but luckily short lived "red and gold period," was a fallacious one; that the public is capable of appreciating our best efforts in decoration.

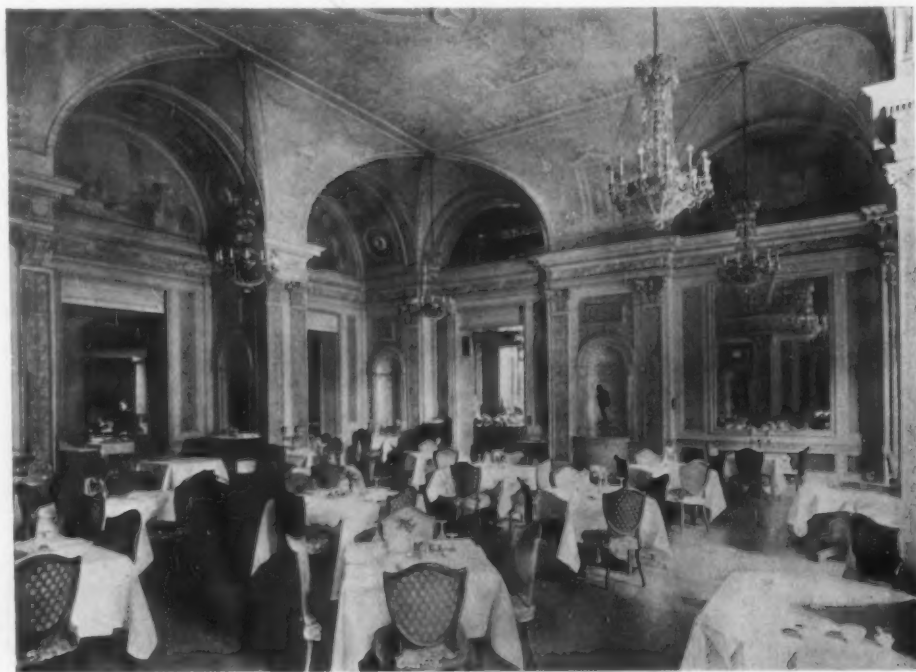
In the Cleveland hotel the style used was a free adaptation of two similar classic styles—a *mélange* of the Italian Renaissance and the English Adam. It met with instant favor from the profession and the public, and was subsequently adopted for the Detroit and St. Louis hotels.

Now this similarity in style, together with a studied similarity in the forms and arrangements of the public rooms, corridors, and guest rooms, has given to these hotels a striking family resemblance. The guest arriving at one, after having stopped at another, is immediately impressed with the fact that he is again in a Statler Hotel. There is, in addition to a definite advertising value, a good deal of sound psychology in this principle of intentional similarity; yet I know of only one other chain of hotels—the Ritz-Carlton—in which there is any evidence of its recognition and use.

I believe that the responsibility for this omission usually rests with the architect, as in most cases the owner is content and often anxious to have duplicated some existing work which he—the owner—can see and indicate as being just what he wants.

But one gains the impression, from a study of contemporaneous work, that the architect fears, should he duplicate or be inspired by his own or others' executed work, that to him will attach some vague and fearful stigma of creative impotence. To avoid this, he often wanders into many dark and doubtful byways of style in order to solve the ever more difficult problem of doing "something different."

*Note.*—The second paper of this series will appear in the December issue. It will consider in detail the underlying principles of the Statler service and their reflection in the plan. The development of the typical bedroom floor plan will be treated from its first expression in the Buffalo Hotel to its latest form in the St. Louis building. — Editors.



View of Main Dining Room, Hotel Statler, Cleveland, Ohio  
George B. Post & Sons, Architects





## America's Greatest Seaside Hotel—The Traymore, Atlantic City, N. J.

PRICE & McLANAHAN, ARCHITECTS

By JOHN J. KLABER

ATLANTIC CITY, despite its great fame as a seaside resort, presents from an artistic standpoint a most disappointing appearance. Its famous hotels are for the most part only frame structures, devoid of any attempt at architectural embellishment, within as well as without. But to this rule there are notable exceptions, and a great improvement in recent years is to be noted. Several of the larger hotels have been rebuilt or added to, and the newer buildings are in almost every case far superior to the older ones. The most important of these works, both as to size and architectural character, is the Traymore, recently completed from the plans of Price & McLanahan of Philadelphia.

The Traymore, however, is not the first hotel built by these architects at Atlantic City. The Marlborough-Blenheim, now about twelve years old, is also their work, though between it and the Traymore a great progress in design may be noted. This progress is shown in several directions, including the plan, which is far more spacious in the newer building; the general treatment of the architecture, where the earlier work, almost too rococo in character, has given way to a greater sobriety; and the color, which in the Blenheim has a dominant tone of gray stucco, with rather acid green terra cotta ornaments, while in the Traymore the prevailing color of the walls is a soft, pinkish brown, with touches of yellow and green, culminating in the yellow tile domes, 234 feet above the ocean.

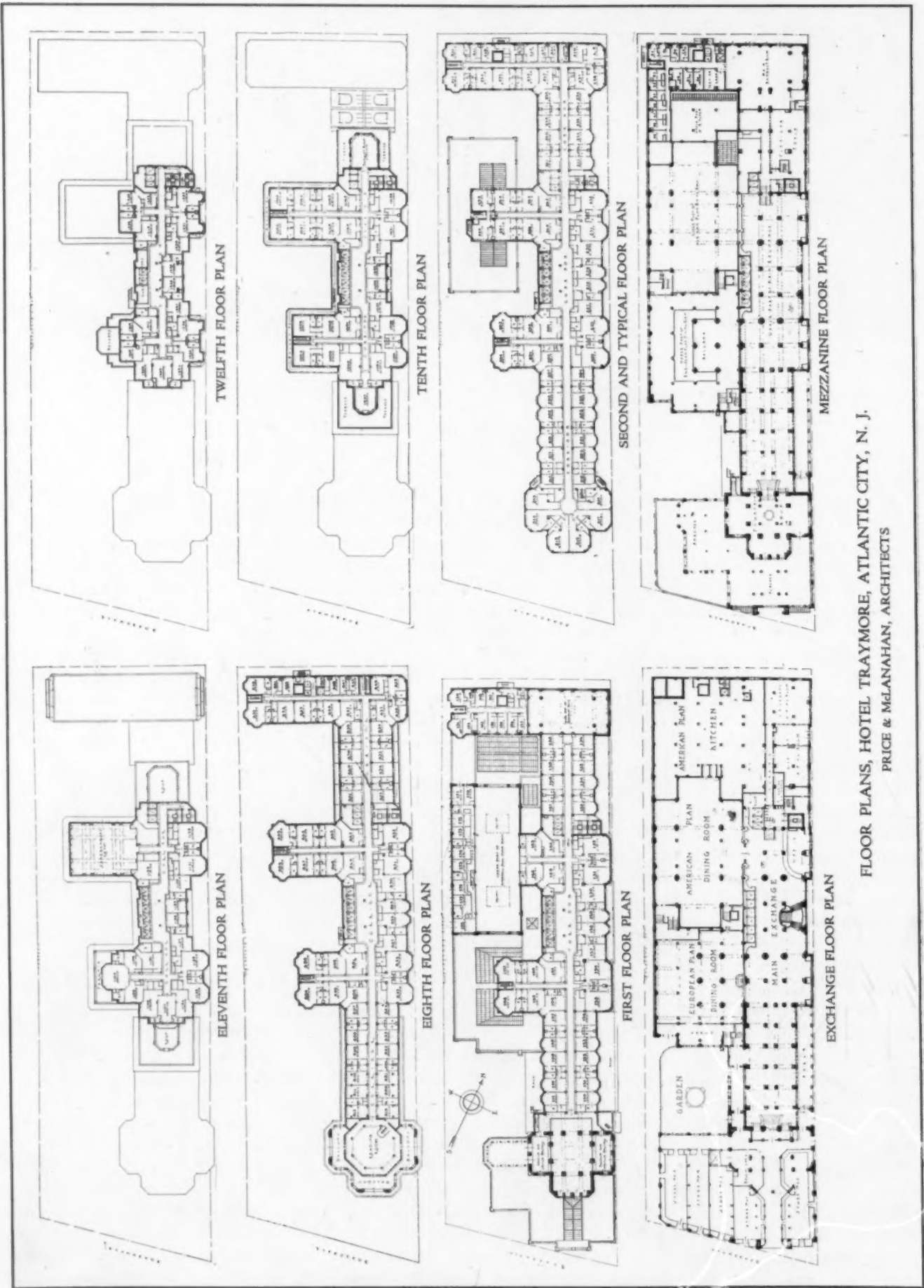
The present building was erected at two different periods, both portions being the work of the same architects. The old frame building, occupying the same site, was increased in capacity, some ten years ago, by the addition of that part of the present structure lying near the boardwalk, including the south

tower and the two bays adjoining and has now been replaced by the recently completed fireproof structure that is continued over the remainder of the site. The work is particularly notable for the speed attained in its erection, just twelve months elapsing from the time the old building was vacated until the new one was ready for occupancy.

The frame of the building is of reinforced concrete, several types of construction being used in different parts of the structure, including beam and slab floors, as well as girderless floors of the mushroom type and combinations of tile and concrete; while in the columns several kinds of reinforcement have been employed, including hoops, straight rods, and steel cores where the loads were particularly heavy. The columns, moreover, are not continuous, many offsets being made necessary by the setbacks in the various fronts. The exterior walls are of terra cotta in the older part, and of brick backed with hollow tile in the newer, the two materials being, however, of the same color, so that the line of demarcation is scarcely noticeable.

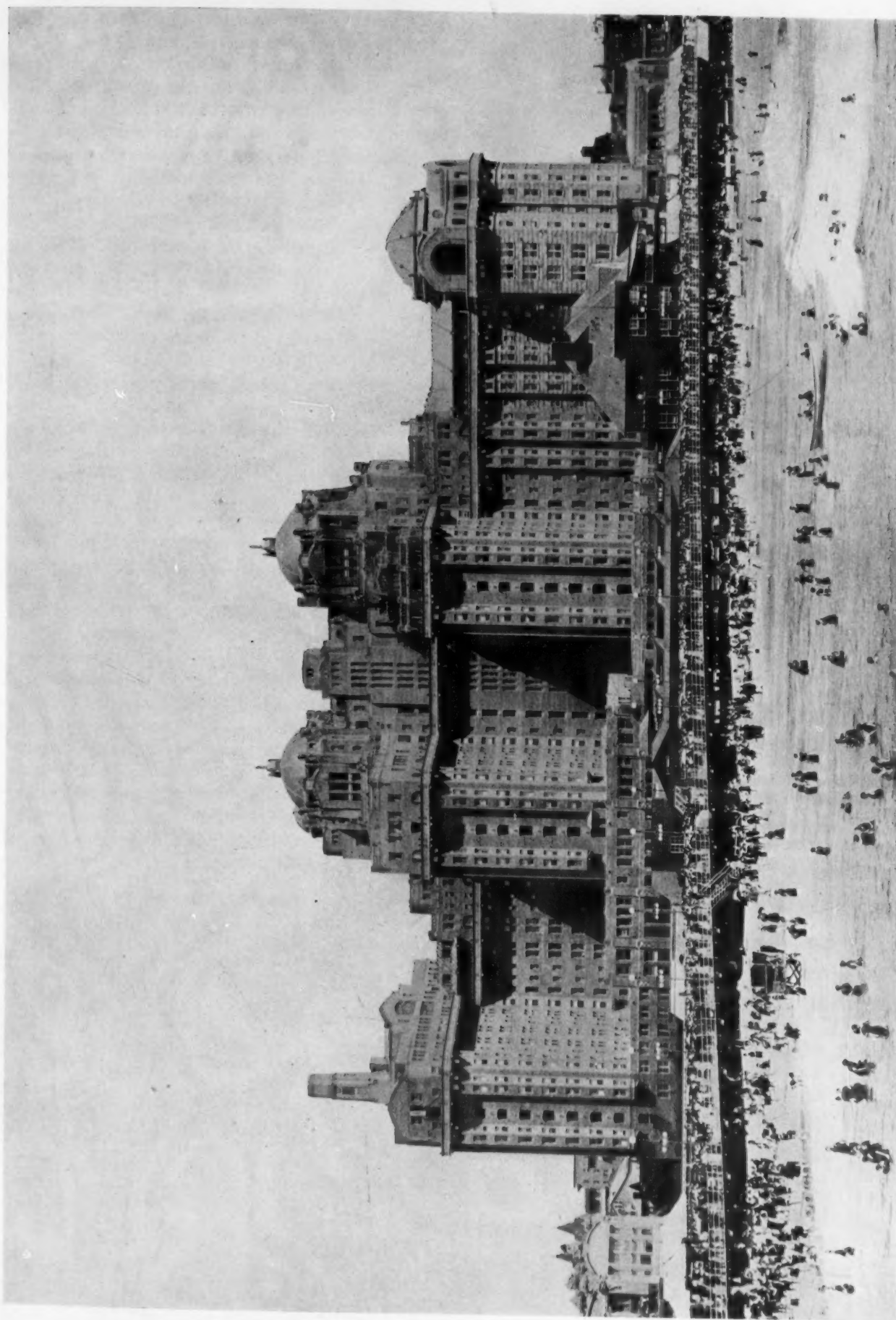
The site occupied by the building is trapezoidal in plan, having a length of 523 feet on Illinois avenue and a width of 160 feet perpendicular to it. It is located at a bend in the boardwalk, and the building is therefore a very prominent object from both sides, and particularly from the west, where the adjoining space is more open. Its very unusual design has been the logical consequence of its location and importance and can fairly be considered a great triumph for the architects, who have provinced an edifice that is striking without undue ostentation or expense, and festive in character without descending to frivolity.

The exterior of the building is characterized by an extreme simplicity of detail, the tile inlays of the



FLOOR PLANS, HOTEL TRAYMORE, ATLANTIC CITY, N. J.  
PRICE & McLANAHAN, ARCHITECTS





VIEW FROM THE SOUTHWEST  
HOTEL TRAYMORE, ATLANTIC CITY, N. J.  
PRICE & McLANAHAN, ARCHITECTS



View of Main Exchange

entrances and balconies being almost the only minor enrichments; but the projecting bays, the balconies that take the place of cornices, and the brilliant yellow domes with their buttresses province an effect of richness and gaiety wholly appropriate to the character of the structure.

The carriage entrance on Illinois avenue gives access to a large entrance lobby, whence a triple motive stairway, oval in plan, leads to the main exchange or Grand Promenade, as it is usually called. This is the most important room of the hotel, containing the office and giving access to most of the public rooms. It is sumptuously decorated, but without falling into the excess that is so frequent in both American and foreign hotels.

The floor of the Grand Promenade is of a veined white Vermont marble, laid in squares, with inlays of gray Knoxville and Vermont Verde Antique marble, the latter being a very dark green in color. The rail of the oval stairway is of a marble called Westland Paonazza, but which resembles rather a light Cippolino, white with light greenish veins. In the column bases the Verde Antique is again used, together with Royal Antique, a white marble with heavy black veins, the latter material being stained to a soft yellow tone. The walls and columns are plastered with a cream tone, the ceiling white plaster, with touches of yellow and gold in the inverted lighting fixtures. The caps of the columns are gilded, their sunk panels being black, to give greater relief to the leaf ornaments.

Additional touches of color are

given by the painting in the deep window recesses, and by the painted furniture, upholstered in gay cretonnes and awning striped materials, and the rugs. It is interesting to note the perfect harmony of all these elements, showing the excellent result of intelligent collaboration between the architect and the decorator. Every piece of furniture was specially designed for the building, and the result has fully justified the effort. Notable, also, is the fact that no definite historic style can be assigned to the decoration, in this or any other parts of the building. There are bits that suggest the Gothic, others the French style of the eighteenth century, others still the Art Nouveau or even the Chinese, — this last particularly in

some of the furniture, — but all these elements are combined to form a harmonious and charming *ensemble*. In a place for permanent residence it might, perhaps, be found a bit extravagant; but in a hotel, and particularly a seaside hotel, it is all that could be desired.

The main part of the promenade is divided into three equal parts by two rows of columns, while in its southern extension the spacing is changed to conform with the structural system of the older part of the building. The effect in plan is somewhat curious, but in reality, strangely enough, it is scarcely to be noticed. At the south end of the room a stairway, of the same dark green marble used in the floor, leads up to the Fountain Room in the mezzanine floor, from which one may reach the porches and terraces overlooking the boardwalk, the space under them being occupied by stores. The same stairway, by means



View of European Plan Dining Room



of its side flights, leads to a passage that opens directly on the boardwalk, forming a secondary entrance to the hotel.

The Fountain Room continues the character of the Grand Promenade, though its proportions and detail are considerably different. The same green and white marbles are used in the floor, while the fountain and the lighting fixtures are of the same marble as is used in the oval stairway. The walls are of tinted plaster of a pearl gray tone. The main feature of the fountain is a great glass globe, filled with water by exhausting the air and communicating directly with the basin below, so that occasionally one of the goldfish finds its way into the globe, to the great surprise of the visitor, and, no doubt, to its own. The iron railings of the upper balcony, and those separating the room from the promenade, are painted a light green, while the pedestals of the latter are of a very brilliant yellow Siena marble—the only imported marble used in the entire work.

The hotel has two main dining rooms, reached from the Grand Promenade. The American plan room, the larger of the two, is simply treated in white plaster, while the European plan room, known as the Lotos Room, is more elaborately decorated in buff, old rose, and gold. Part of this room is two stories in height, its capacity being increased by the balcony at the mezzanine floor level, with a musicians' gallery at the north end. The main banquet room, known as the Rose Room from the prevailing tone of the decoration, is also located on the mezzanine floor, at the north end of the building. Among the other important public rooms is the reading room on the eighth floor, octagonal in plan, located under the dome of the old tower, with balconies opening on three sides. Its decoration is similar in character to the rooms already described, the treatment of the columns and arches being particularly ingenious and effective. For a reading room, however, it seems curiously lacking in books—a defect, to be sure, that can easily be remedied.

From the Grand Promenade six elevators, with gilded iron doors, give access to the fourteen floors of bedrooms. The typical bedroom floor shows three wings, of varying length, projecting to the west, so that the greatest possible number of rooms may enjoy a view of the ocean. The rooms are spa-

cious and are furnished in a spirit of rich simplicity, with every improvement that the management has been able to devise. Practically all of them, of course, have adjoining baths, while a few are arranged to form special suites for the accommodation of guests of special importance, or merely, perhaps, of great wealth. On the upper floors the number of rooms is reduced, as a result of the change in plan, and the number of elevators diminishes accordingly, only two of them running above the eleventh floor, though three of the four service elevators continue as far as the thirteenth.

A remarkable feature of the Traymore is the Submarine Grill, a restaurant designed mainly for dancing and supper parties, to which, unfortunately, no photograph can do justice. It is located on the ground floor under the garden court. The pool in the court has a glass bottom, so that the fish can be seen from the room below, the effect being enhanced at night by the use of searchlights on the towers, illuminating the fountain from above. It is this feature that gives the room its name, and the same idea is carried out in the mural decorations by George Harding, representing marine subjects, in which greens and blues are the prevailing tones. The central part of the floor, sunk slightly below the general level for dancing, is of Vermont Verde



View in Fountain Room Looking Toward Main Exchange

Antique marble, the rest of very small tiles, in various reddish tones, while the chairs are of brilliant red lacquer. At night, when filled with a gay crowd of summer visitors, this room represents a maximum degree of light and color.

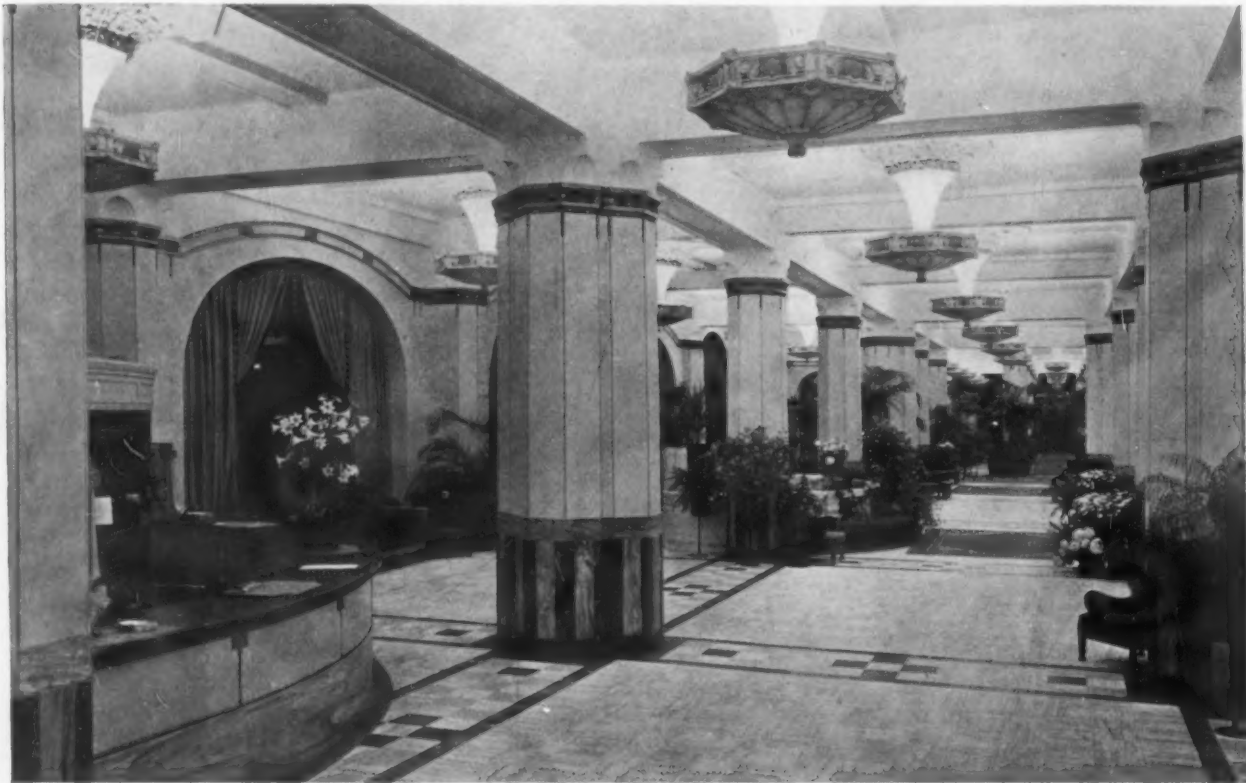
The Peacock Room, forming the vestibule to the Submarine Grill, is also decorated with paintings by George Harding, though the subjects, as well as the coloring, are very different. Here the paintings represent the story of the Isle of Enchantment, a romance in the manner of the Arabian Nights. The general tone of the walls is a golden yellow, with much red in the paintings, harmonizing with the floor of red tile. Because of the very low ceiling, mirrors have been introduced, and parts of the decoration have even been painted upside down, so that their



View of Reading Room on Eighth Floor

reflections in the ceiling mirrors appear to be the true objects. This room is reached by stairs leading down from the passage to the boardwalk, under the stairway leading up to the Fountain Room.

When the present building was projected, its great size, far surpassing any of the other hotels at Atlantic City, caused the incredulous to predict a speedy financial disaster. Their prophecies, however, have not proven true ones. Almost from the day the new Traymore was opened it has been most successful, so much so, in fact, that plans have been made, and will probably be executed at a time not far distant, for doubling its present capacity by the erection of an additional building on the other side of Illinois avenue, connected with the present structure by bridges at various levels.



View of Main Exchange Looking Toward Fountain Room

Hotel Traymore, Atlantic City, N. J.  
Price & McLanahan, Architects



## Good-Will in Architectural Partnerships

By WILLIAM L. BOWMAN, C.E., OF THE NEW YORK BAR

FROM practically no legal value to a state appraisal of over one and one-half millions of dollars for one business, is quite a jump! Yet that represents an actual condition regarding what is now known as "good-will." When good-will was first recognized by the law, its value was restricted to commercial business, and solely to the probability that old customers would continue to come to the old place of business. At present, under the income tax law regulations, it is stated to represent the value attached to a business over and above the value of the physical property. For all purposes and conditions the best modern definition of the term is: "The advantage or benefit which is acquired by the establishment beyond the mere value of the capital stock, funds, or property employed therein, in consequence of the general public patronage and encouragement which it receives from constant or habitual customers, on account of its local position or common celebrity or reputation for skill or affluence, or punctualities, or from other accidental circumstances or necessities, or even from partialities or prejudices."

Since the general principles and the rules which are applicable to ordinary business partnerships would apply in a case where good-will in an architectural partnership is involved, let us now consider the results which can be gathered from a study of the cases on the subject.

*General Principles.* To-day good-will is an asset of any business, the value of which may be obtained by using certain well considered rules or by an actual sale. As such an asset it can be the subject of agreement in partnership contracts; it may be mortgaged or sold; it may be taxed; it may be disposed of by will; and, under certain circumstances, it may be the subject of recovery in damages where it has been lost. As the term has no meaning except in connection with a going business, in cases of bankruptcy and quarrels between partners, receivers are usually appointed at once by the court, whose chief duty is to keep the business running so that it will not lose its good-will until a sale or settlement can be effected. Upon such a sale the purchaser ordinarily acquires three incidental rights, namely: the sole right to use the old trade or firm name; the sole right to the trademarks connected with the business; the right to the benefit of contracts entered into by the seller with third parties for the protection of the business. These incidental rights are in addition to the usual rights involved; the possession of the premises and of the old stock, and the right to carry on the old business and to represent that it is the old business that is carried on.

In partnerships, unless there is some agreement to the contrary, the asset of good-will is subject to a partial ownership by every member of the firm in accordance with his percentage in the firm. Under the early law in such case it was held that when a partner died, the good-will then became the property of the surviving partners. However, that has now been changed so that asset, as well as every other asset of the partnership, must be accounted for by the surviving members. Ordinarily when a firm is dissolved, there being no provision to the contrary, the good-will must be sold for the benefit of all the partners if any of them insist on such a sale. For this reason and others it has become a common and wise practice in drawing partnership agreements to specify just what is to be done with the good-will, or how it is to be valued in such contingencies as dissolution or death. Because the English cases and some American cases hold that a retiring partner who has sold his interest in a certain business is not restricted from again engaging in a competing business, it is usual now for the purchaser to require the selling or retiring partner to sign an agreement that he will not compete with the old business, specifying either a period of time or certain territory within which he will not operate, or both.

*Professional Good-Will.* In the early days there was no recognition of good-will in the professions, and the courts consequently held that the good-will of an attorney or of a physician had no value. Of course by considering our definition hereinbefore given, it is easy to see that there could not possibly be any good-will where an actor, artist, or musician is considered. Even the modern opinion respecting individuals is that such good-will as might exist is too insignificant to be taken notice of, or not of appreciable transferable value. However, there can be no doubt that the acquiring of the old place of business of a successful professional man should have some value. Also one of the chief arguments in favor of this asset is the contention that if a man disposes of his professional business, and stipulates to recommend his clients or patients to the purchaser and practically to retire in his favor, that is a very valuable consideration which should enhance the purchase price.

Regarding partnerships or corporations doing a professional business, it would seem that the question as to existence and value of good-will would depend on the existing conditions and circumstances. Ordinarily the greater the number of partners or the larger the corporation, the more likely it would be to have a valuable good-will, because in such cases the profitable running of the business would not

depend to such a large extent on the ability, personal skill, or even personality of any one man. On the other hand, if the corporation was merely an individual incorporated to protect himself from certain liabilities, its good-will could hardly be more valuable than that which the individual would have had.

*Valuation of Good-Will.* Upon one of the early occasions when an English court recognized the fact that good-will was an asset of a business, the learned judge directed, in his ordering a partnership business to be sold, that a statement should be made to bidders respecting the profits for three or four years preceding, the names of the customers, etc., in order to give them a chance to place a value upon the good-will. From this direction seems to have risen our modern basis of valuation. For example, there seems to be a commercial custom in cases of dispute to fix the value of good-will as the amount of the net profits for three years. Naturally the valuation in each business or case must depend on its own particular circumstances and conditions; the value of a banking business has been held to be one year's average net profit, of a physician one and one-half years, and of an attorney's two years. In these cases of professional men, the estimates seem to depend somewhat upon the introduction given by the seller to the old clientele and the amount of restraint put upon the seller.

One of the few cases, where the exact data respecting the fixing of the value of good-will is stated in the opinion, involved these facts: a partnership which had done business for ten years had to be closed. The profits varied from \$30,000 to \$80,000 annually, and averaged somewhat over \$42,000 for the last three years. The court in deciding the matter approved of the rule that the value of good-will should be the average annual net profit for the last three years multiplied by such a number of years as should be considered fair under the circumstances. In this instance they used two years, and fixed the value at some odd \$84,000.

The very latest decision on valuation involved the disapproval by a surrogate in New York State of an appraisal of good-will of a business at \$1,520,000 on the ground that it was not large enough. The facts were that the business had been going since 1879, had an excellent reputation, had advertised extensively, and was very prominent in its line. The disapproved appraisal was based on five times the average net profits for the last three years. The opinion held that it should have been based on five times the average net profits for six years preceding.

In determining the value of good-will for the purpose of taxation there are many decisions holding that it should be considered as worth the price paid for it. In cases of corporations formed from partnerships or combinations where so much stock has been issued for "good-will" (by some called

"water"), this ruling has caused serious embarrassment and expense.

Loss of good-will as damages has been refused in some cases and allowed in others. For example, where property has been taken by condemnation proceedings, compensation for the destruction of the good-will has been refused; on the other hand where the owner of property leased the same, agreeing to furnish the power, and thereafter broke the lease by refusing to furnish the power, it was held that the injured business man could recover the value of such good-will as he could prove he had lost. Because of its direct application to the professional field of endeavor, the following is quoted from the opinion:

"We all know that in many, if not all, professions and callings, years of effort, skill, and toil are necessary to establish a profitable business and that when established it is worth more than capital. Can it then be said that a party deprived of it has no remedy and can recover nothing for its loss when produced by another? . . . And to measure such damages, the jury must have some basis for an estimate, and what more reasonable than to take the profits for a reasonable period next preceding the time when the injury was inflicted, leaving the other party to show, that by depression in trade or other causes, they would have been less? Nor can we expect that in actions of this character the precise extent of the damages can be shown by demonstration; but by this means they can be ascertained with a reasonable degree of certainty."

So many of the reported decisions either by arbitrators or by a jury involving this question of valuation result in the mere fixing of a figure without any apparent relation to the evidence, thus they do not help one in trying to find a general working rule. Naturally where a sale has to be made, the valuation of the good-will must depend on its actual sale value, no matter how insignificant that may be compared with its real value to a partner who might have continued the business, or compared to the value based on the usual rules of computation.

*Special Architectural Problem.* Because of the importance which is now attached to the subject and because there are practically no reported decisions involving architects, it has been deemed advisable to discuss a situation with the following general assumed facts:

For twenty-five years two partners have carried on their professional work, sharing equally in the profits. The business had only a nominal capital, not worth considering, and while one man devoted his time to procuring the business, to attending to the correspondence and superintendence of the construction work, the other turned out the plans, details, specifications, etc. There was no written agreement between them and at the end of the time the partner in charge



of the drafting room, on account of illness which incapacitated him for future work of that kind, wishes to withdraw from the firm. His request is consented to by the other partner and he is given 50 per cent of the profits of the work in hand, including even that just started. Then the retiring partner asks that he be given a further cash amount and a stated weekly sum for a period of seven years for the balance coming to him as the value of his share of the partnership assets including good-will, which demand the continuing partner refuses. Who is in the right legally?

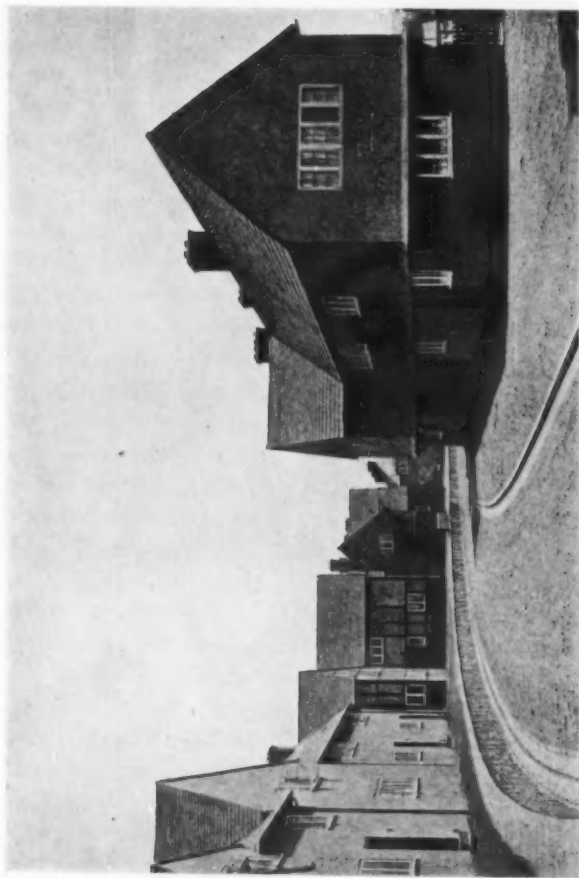
In considering this proposition we will first assume certain facts which are important, but which do not appear in the general statement. We shall suppose that the continuing partner remains in the old offices, where the firm has been for its entire existence; that he takes advantage of the existing lease; that he takes possession of and claims ownership of all the personal property such as drafting tables, instruments, furniture and ornaments, books, records, etc., which belonged to the partnership; that the actual drafting work had for many years been done by employees, and the retiring partner's chief work had been the architectural planning and supervision of drafting-room work; that all the old employees kept their positions; that a large part of the firm's work had been of standardized industrial or office buildings and in which work the reputation of the firm was widespread and excellent; that the firm name is continued; that no notice of the dissolution is specifically given, or if it is, then it is stated that the old business will be continued at the old stand; and, finally, that the surviving partner can employ some one to take the place of the retiring partner because the work is so well organized and the employees so competent. Certainly under such circumstances the 50 per cent of profits is not sufficient payment to the retiring partner because that does not take into account his share in the personal property, assets, nor good-will. Thus the question becomes merely one of values. If one-half of the reasonable value of the personal property plus one-half of the cash on hand after the division of profits plus one-half of good-will valued at five times the average net profits for the last six years equals or exceeds the demands of cash and weekly allowance, then the demand should be granted. If the valuation of the retiring partner's interest is less than his demand, then some way should be arranged to pay such valuation as is thus found.

Now let us look at an entirely contrary condition of additional facts. Assume that the continuing partner moves to other quarters; that there are no existing contracts (other than the business work agreements) which have any value; that the retiring partner removed or took possession of practically one-half of all personal property; that the greater part of the actual planning and drafting had been

done by the retiring partner; that the employees were few and of no special importance, so that a new partner or high salaried man has to be secured to do the drafting and inside work; that the firm work had been anything they could get with no specialty or special reputation in any line; that the continuing partner uses his own name, merely stating that he was formerly of the firm; that wide publicity has been given to the fact of the dissolution; that because of dissatisfaction in the settlement the retiring partner is knocking his old partner and the business; and generally that the business has been small, local, and haphazard. Under these circumstances the retiring partner has received his share of the personal property of the firm and there would seem to be a serious question as to whether the firm ever had any good-will worth valuing. Hence the demand of a cash sum and weekly payments for seven years in this case would be ridiculous, no matter how small the sums were.

Regarding the demand for payments over seven years, of course, that would never have to be done if objected to by the continuing partner. In this connection it is interesting to find that in two reported cases respecting the dissolution of partnerships of attorneys, one contract provided, where the partnership was for life, that the survivor should pay the widow an annuity of \$1,000 payable semi-annually during the joint lives of the widow and surviving partner, and the other contract provided where the term was ten years, that the continuing or surviving partner after five years of the partnership had existed, should pay \$1,750 annually out of the net profits for a certain period, or \$1,250 on the same basis for a certain other period. It is, therefore, safe to say that had the retiring partner made a provision in an original written partnership agreement for such an annuity as he asked for a period of seven years, there is no doubt but what he could have enforced his right by legal proceedings if the continuing partner refused to perform.

In conclusion, we have seen that under the last stated additional facts, it was proper for the continuing partner to refuse the demands of the other partner. This would probably result in a court ordering him to account for the value of the good-will which should be met by the demand for a sale of the same which would bring little or nothing. On the contrary, with our first additional assumptions, it might very well be that the continuing partner by acceding to the demands of the other partner would save money, even if it were only the interest on the deferred payments. Under any ordinary conditions he would owe the retiring partner more than the 50 per cent paid, and a reasonable settlement, so as to have the good wishes and continued friendship of his former associate, should be the chief aim of the continuing partner.



*Courtesy of the Journal of the American Institute of Architects*

#### WELL HALL, BRITISH GOVERNMENT HOUSING DEVELOPMENT AT WOOLWICH, ENG.

The development comprises some sixteen hundred houses of permanent materials. There are four types, varying from two rooms to four rooms and bath. The work was carried on under the direction of H. M. Office of Works and is notable for its adherence to the traditions of English rural architecture.



## Industrial Housing

### NOTES ON THE SIXTH CONFERENCE OF THE NATIONAL HOUSING ASSOCIATION

By CHARLES C. MAY

THE program of the Sixth Conference of the National Housing Association as carried out at Chicago on October 15, 16, and 17 was a reflection of present conditions obtaining in this country due to the abnormal demands placed upon our industries to supply the necessary equipment for our own fighting forces and those of the allied nations. The compelling requirements of the present were squarely faced by the conference and in doing so they were made its opportunities.

As war work must be accorded right of way over every other activity, so one would expect that those most actively engaged in it would have least time to stop for discussion. We were not surprised, therefore, on the evening devoted to "Housing as a War Problem," to find that of five speakers whose names appeared on the program, viz., Mr. Charles H. Whitaker, Mr. Philip Hiss, Mr. Frank Morrison, Mr. Grosvenor Atterbury, and Mr. John Nolen, four of the five were unable to be present. And the following evening, when Major W. A. Starrett was to tell of "The Housing of the New Army," no delegate breathed freely till Major Starrett was inside the room and the door closed.

With the exceptions noted, absences were few, substitutions satisfactory, and the program completed in unruffled fashion. True, there were occasional ripples on the surface of its calm, as when a discussion brought out the statement that among the employees of a certain company, "54 per cent were married and 46 per cent were skilled," which recalled that housing reformer in New York, who, in an impassioned plea for model tenements, testified that investigations had disclosed shocking conditions — "If you will believe it, sir, three and four sexes occupying the same room."

This year's conference was notable in the composition of its audiences. Time was when such gatherings attracted almost exclusively those whom outsiders class as "housing reformers." Their proceedings, too, have been regarded by outsiders as inclined toward the academic, as having a tendency to look aside somewhat from practical considerations in their aspiration toward the ideal. The criticism may never have been well founded; happily, its justice need not now be argued because the charge is dead and out of court.

At this year's conference there were four rather clearly defined groups: first, there were housing experts, health officers, and social workers — those, in other words, who were interested in the worker and his home from the social point of view; second, there were architects, town and city planners,

or those interested from the professional point of view; third, there were manufacturers, owners of industrial plants, whose interest was that of the employer of labor; fourth, there were real estate men (or realtors, recognizing their distinction as socially minded operators), also contracting builders, and representatives of building specialties, materials, or processes.

The presence of these third and fourth classes must be regarded as of particular significance. This is not so much because it indicates a live interest among industrial leaders; in housing matters — that has long since ceased to need proof — it becomes trite. The point is that these employers of labor have come to recognize the National Housing Conference as the clearing house for facts, experiences, and constructive thought, as well as for experiments, theories, and ideals. And, moreover, it means that the conference has become a place where business, aside from that printed on the program, is being transacted.

Not the least interesting feature in this gathering, so composite as we have shown, in its make-up, is its persisting reflection of locality. Year after year it assembles to thrash out a little further the old problems and to tackle the new ones; year after year crops out the ancient provincial tendency — supposedly supplanted long since by the wider-seeing acknowledgment that the local solution is, or ought to be, merely the best expression of the local set of conditions, the local psychology, and the local requirements — not a panacea adopted in national conference and applicable universally to any and all special problems. Yet we find reappearing, certain as the hardiest perennial, the old divergences: the idealist who views with suspicion any suggestion toward curtailment of the æsthetic, any abridgment of the worker's right to his share of the beautiful. Over against him stands the hard-head who would rigidly and frankly eliminate all attempts toward amenities, furnishing to all workers alike the bare boned necessities of shelter, leaving individual initiative to supply the non-essentials or not, as his own genius might dictate. We have, too, the disciple of the single-family house for every worker. No laborer, they hold, but should have his own lot with open spaces on both sides of his house, flowers at front, vegetables at rear, vines over the porch — all this without and no boarders within. Over against him stands the advocate of the terrace type of attached houses. He stands firm in his conviction that the worker loses little or nothing under the greater stringency of urban or semi-urban condi-

tions, in exchanging the independent for the party wall, the strip of land at each side for the protection and economy of his neighbor's warmth. Besides these, there are the half-dozen minor preferences and localisms which still serve to differentiate the Bostonian from the Philadelphian, the Easterner from the Chicagoan.

These points of distinction are noted by no means in a spirit of criticism. They are mentioned partly because they serve to explain a certain haziness that obtains in some of the discussions, and partly in the hope that out of them may develop some constructive suggestion for future lines of conduct.

Following an address of welcome by the Mayor of Chicago, it fell, as in other years, to Mr. Lawrence Veiller to open the conference by summarizing the year's activities, its gains and setbacks, its present status, and its immediate outlook. His figures mounted to an imposing aggregation: fifty-nine cities newly and actively interested in the housing of their citizens; twenty-six cities newly embarked upon campaigns for more houses; twenty-seven newly organized housing companies, using that expression as distinguished from real estate concerns in the old, time dishonored sense. Of all the two hundred and thirty-six organizations devoted to improved housing, the Bridgeport Housing Company was characterized as the most important. Organized to take care of a year's influx of 30,000 to 50,000 people, and undaunted by its job, this company, says Mr. Veiller, already "points the way to all other communities suffering from a housing shortage."

The secretary's list of cities, where industrial developments were advancing, was a long one. Among them, Bristol, Derby, Waterbury, and Bridgeport in Connecticut; Elmira and Rome in New York; in Pennsylvania, Ebensburg, where remarkable claims in economy are made for a new type of brick house, — five rooms, without plumbing, but otherwise good, — also Chester, where four hundred houses are going up; Kistler, Mocauqua, a coal-mining development by Grosvenor Atterbury and Allwood, a very thoroughly studied project, with a general town plan by John Nolen, the engineering problems under Morris Knowles, the architecture by Murphy & Dana, and the social features guided by John Ihlder; in Ohio, Akron, where building is done on a broad and ever broadening scale, and Youngstown, which contains some of the most interesting work of the time, described in greater detail below; besides these, Erwin, Tenn., where Mr. Atterbury is completing a first group of fifty houses for the Carolina, Chinchfield, and Ohio Railway; Beloit, Wis., where George B. Post & Sons are working out a development of one hundred and fifty-two houses, and Flint, Mich., whose new housing company organized with a capital of \$200,000, has acquired four hundred acres of land for its initial adventure.

The record of housing surveys of the past year includes those at Amsterdam, N. Y., and at Millburn, N. J.; an investigation of Rural Housing Conditions by Miss Hedley; a report on housing in South Bend, Ind., originally compiled by Miss Elinor Wolf, later verified and emphasized by the office of the Surgeon General; a housing survey of Fitchburg, Mass., conducted by Arthur C. Comey.

Of cities suffering more or less acutely from lack of facilities, Mr. Veiller refrained from reading a list of seventy.

On the side of improved housing legislation, the banner for the year goes to Michigan, apparently without a rival. That state now possesses a law, applicable to all its twenty-nine cities of 10,000 and more, which was declared the best in the entire country. The city of Detroit is trebly fortunate, since the identical law was adopted by the Detroit Board of Health and the Detroit Common Council, so that should the state law be repealed, Detroit could still have her second and third lines of legislative trenches to fall back upon. Of the cities, Minneapolis is to be congratulated upon possessing an advanced housing code, closely following the state law for Michigan.

Around the first-day luncheon tables, rapid-fire reports from local delegates supplemented the secretary's report in forming a picture of the whole housing situation from an almost national point of view. Only a few of the most salient points may be touched upon here. Chicago, unique among the cities, not only disclaims a housing famine — she declares an over-supply to the tune of 30,000 vacancies. Philadelphia, always a leader in social crusades, proclaims her victory in the "Thirty Years' War" on hogs — exeunt last June, to return no more, 34,000 of them. On the constructive side she is buckling down to the problem of absorbing 25,000 workers who will presently be engaged in the shops of the International Ship Company. New York City, like Cincinnati, proposes to put into operation in its Tenement House Department a vacancy bureau that will seek though compiling a "white list," to bring the deserving tenant into touch with the desirable tenement. Boston, on the one hand, perplexed in its struggle to rid itself of the three-decker problem, or even properly to inspect its 36,000 of them, on the other hand is proud at having eliminated forever the worst slum within its boundaries; and as the headquarters of the Massachusetts Homestead Commission it is likewise proud, with certain mental reservations, of the first experiment in this country of governmental housing of workingmen. The mental reservations occur, as humanly inevitable, because of the length of time and the superfluity of effort that have been necessary to bring the project through Supreme Court procedure and constitutional amendment up to its present state of contract letting; and, moreover,



having traveled that path, because of the paucity of the financial grant (\$50,000) with which to put into operation so radical an innovation. Toronto, for another instance, has enacted a new building by-law through which the smallest room used for living purposes must contain not less than 100 square feet of floor area — a requirement, by the way, which would by no means receive unanimous indorsement by housing experts in this country. Another provision, enforced when the city condemns privy vaults and replaces them with approved plumbing facilities, enables the financial burden to be lightened for the owner by being spread over five years; furthermore Toronto is the possessor of a housing company, in effect underwritten by the municipality to 85 per cent of the value of its properties, which has already to its credit of performance two hundred and fifty flats completed and occupied, and setting standards for the city. And lastly, Madison, Wis., whose delegate stated a fact too often lost sight of — that many times the investigator of housing finds the worst conditions in the smallest towns.

When New York's city planning commission set out a year or two ago to push its ordinance for the creation of use, height, and area zones, success hung in the balance until its members had succeeded in winning over and allying with themselves the real estate interests of the city. It was a prime illustration, in the field of city planning, of the broad principle which, in the field of housing, has been called "the first step toward a solution." "We must," says John Nolen, "in some thoroughgoing way convert the great forces, working through regular channels, which now produce bad housing, to produce good housing, and we must do it by bringing into control and co-operation with them the forces that believe in good housing and will gain from it, which are mainly the manufacturing and business interests that depend upon the efficient and happy workman. This great change in housing methods will come, if it does come, from the substitution for exploitation and excessive return, of the reasonable profits of business, from the transfer of housing from the field of speculation to that corresponding to legitimate manufacturing."

Examples that illustrate the spread of this gospel were cited at the National Housing Conference in the existence of a Housing Committee in the National Association of Real Estate Boards, and the presence of its chairman and sponsor, Mr. Fred G. Smith, at the conference. Not so encouraging was the fact that after the Michigan law was enacted a canvass of the state showed that the rank and file of real estate men were totally unaware of its existence. Deplorable as is such a circumstance, its importance must not be exaggerated. It is little more than a guiding finger to point out the primary line of activity to the newly formed Housing Committee. On the other hand, the significance of this parent

committee and its offspring — the local committees which are formed throughout the country — can hardly be overestimated. Wherever the enactment of a new housing code may be projected, the Housing Committee of the real estate board should form a nucleus of informed, constructive thought and influence, pledged by the resolution creating it to co-operation in the work of housing reform. These are good signs. The great body of real estate men, possessed of high ethical standards, is tiring of being classed with the real estate speculator. Henceforth they are realtors.

The Monday evening session was devoted primarily to consideration of "Housing as a War Problem." It was in a large sense the keynote for the whole conference, not only because of the huge number of new housing problems that the war has thrust upon us, but because all housing is to-day a war problem. From the largest to the smallest, vast development or single tiny unit, all are hedged about by war conditions.

Nor will the abnormalities pass away when war ceases. Mr. Charles H. Whitaker's paper was clear upon this point. "Present conditions," said he, "are only acute manifestations of a chronic disease." The trouble has been upon us these many years, yet because responsibility was nobody's, we had failed to make a diagnosis. Only with the coming of the war has the housing problem been translated into terms that can be measured. When lack of houses means lack of munitions, and that in turn, a delayed decision with increased toll of American lives, then even the slow mind of democracy perceives that the problem transcends private or municipal endeavor and challenges attention from the national government. Standing alone among first-class nations, in never having given serious consideration to governmental aid in the housing of her workingmen, America, it would seem, must now pay penalty for her inexperience by being forced to work out ways and means under the pressure, haste, and confusion of the present emergency. That governmental aid is required, is no longer considered debatable among those most closely in touch with the situation. This does not mean that the federal government must assume the rôle of house builder and owner, though England has not hesitated so to do; nor is it clear exactly to what extent it will be wise for our government to underwrite private enterprise. It may be, not improbably, that governmental aid would best be limited to the guarantee of that margin of difference which separates the actual return that can be gained from investments in good housing under present conditions, from the normal return at which private capital could to-day be attracted into the field of housing. Even should such guarantee have to be written off against the war account, action would be amply justified in that it

will have forestalled a stagnation in essential production, which would have been intolerable. The threat of partial paralysis is a real one, for nothing is more certain than that under present uncertainties, private capital cannot be made available.

Such is the situation at the moment. It is developing with amazing rapidity, so that while Mr. Whitaker's paper as written, and read at Chicago, is authoritative, yet when reviewed and published a month later, his words may have become obsolete or inadequate.

Mr. Whitaker's paper was supplemented by that of Mr. Hiss, who has been actively engaged in the collection of data for the Housing Subcommittee of the Council of National Defense. Obviously, his paper was necessarily couched in general terms in that it could neither encroach upon the report of his own committee nor anticipate possible action by the higher governmental body.

The place set aside for Mr. John Nolen's paper, "What England has Done in War Housing," was ably occupied by Miss Harlean James, who has been associated with Mr. Hiss in his investigations.

England, it seems, has passed through successive stages in her attitude toward housing for her workers. In the early days of the war, attention was not immediately drawn to the housing problem, because trouble was anticipated from a totally different quarter — that of general unemployment. Later, as the war industries multiplied prodigiously, in undreamed of volume, it gradually became evident that no such unemployment was to occur; that war industry would readily absorb all available labor, and that without exhausting its capacity.

Having early been granted power to take over land for governmental use, the next regulation affecting the housing of workers was that which forbade the raising of rentals. There was a period of apparent success, followed shortly by the realization that the law was not working according to expectations. It transpired presently that wholesale subletting at high premiums was going on, until the legally fixed and published rentals had little relation to actual conditions. An official inquiry into this situation and the resulting social unrest brought to light a serious shortage of houses. This period, too, brought out into sharp relief the fact that beyond a certain point the production of munitions was dependent upon, and must be reckoned in terms of, the number of available dwellings for workmen.

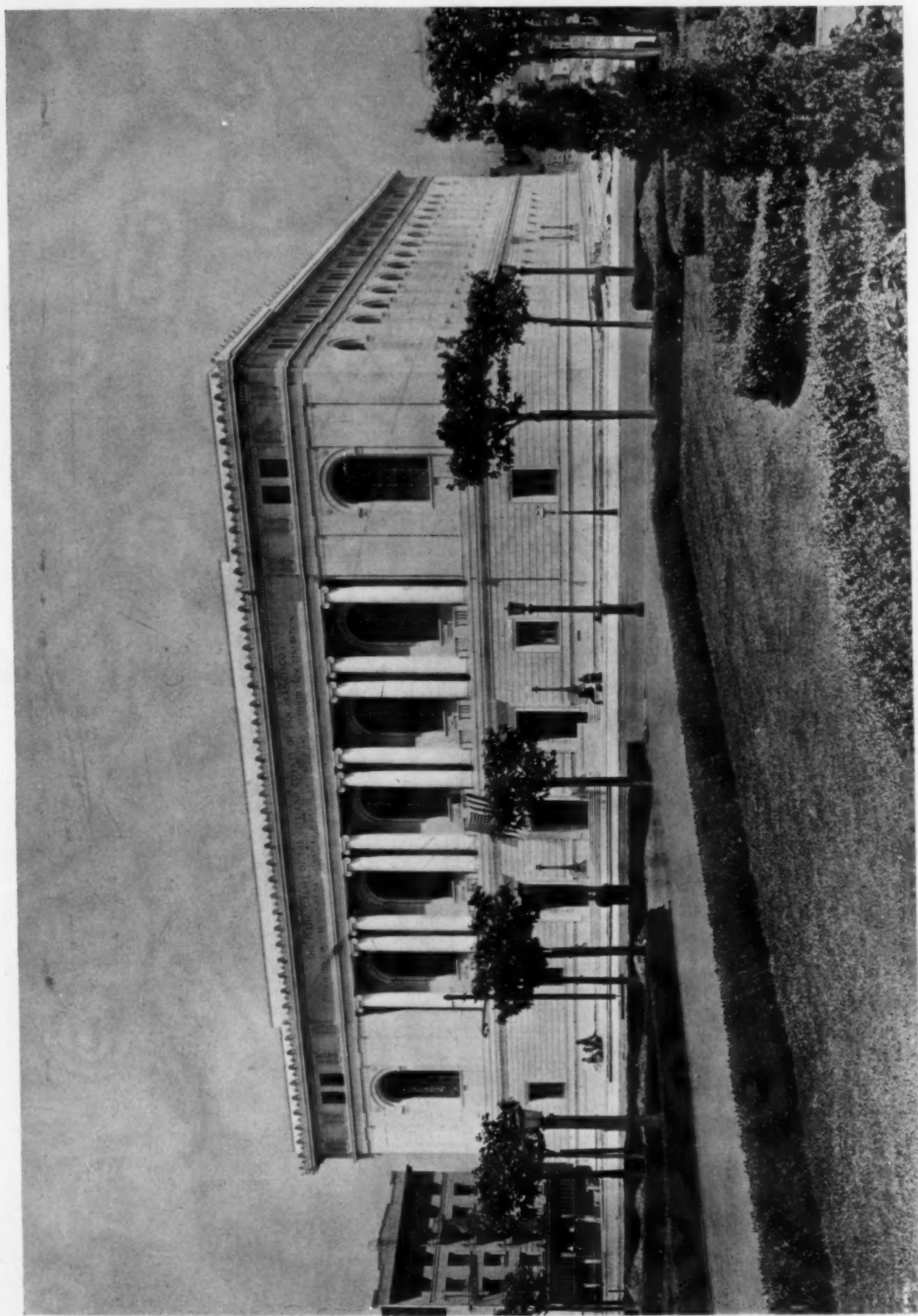
Two important steps were taken: first, laws were passed to make available all existing facilities — laws, that is to say, for billeting of government laborers; second, England set out herself to supply the needed dwellings. The obvious, superficial method would temporize with the situation, using frankly non-permanent construction of the cheapest initial cost, attempting no solution of the problem beyond a palliative to tide over the immediate emergency. But little deeper study was necessary to prove the inadequacy and short-sightedness of such a program, and England's policy is definitely on the side of permanence in all housing developments where there appears the slightest prospect of a continuing, post-war industry.

The reasons for the decision are simple: these groups of dwellings amount in many cases to new towns or sections of towns requiring, therefore, provision not only of the housing facilities themselves, but all the public utilities, — water, sanitary and storm water drainage, gas and electricity, besides the street layout and site planning — the problem, in other words, is one of town-planning as well as housing. The aggregate cost of these necessarily permanent provisions is so large that it immediately proves uneconomic to place temporary buildings on the lots. Other objections to the non-permanent type of house include the problem of disposal after the war, small amount of salvage, and danger of deterioration into slums in case the "huts" are not promptly scrapped.

In the minority case where England has used temporary housing — "huttage" as they call it — there are three principal types: first, a semi-detached single family dwelling of three rooms in each half; second, a larger type of house, used primarily as a small "hostel," where a man and wife may keep house for eight or ten lodgers. This type is used, too, for officers' quarters, and sometimes, by conversion, for single families of large numbers; third, a larger form of hostel or small barracks.

Some of the permanent developments are remarkable achievements, judged both by speed of execution and by the successful result. The best examples, called by Mr. E. G. Culpin, "easily the first thing in cottage plans and elevations for the whole world," is Well Hall, at Woolwich, outside London, a description of which, with plans and illustrations was published in the September issue of the *Journal of the American Institute of Architects*.





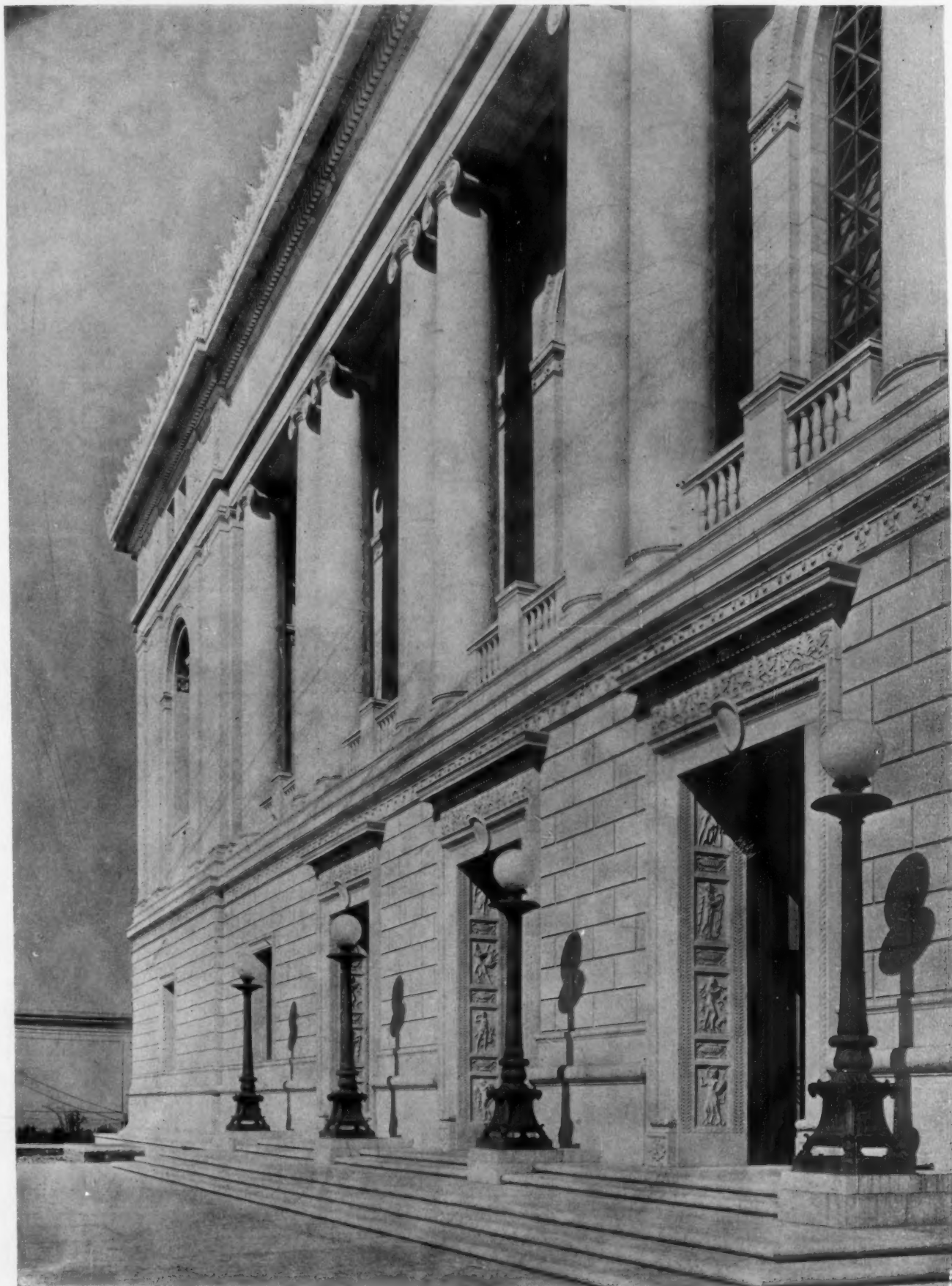
VIEW OF MAIN FACADE

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GEORGE W. KELHAM, ARCHITECT

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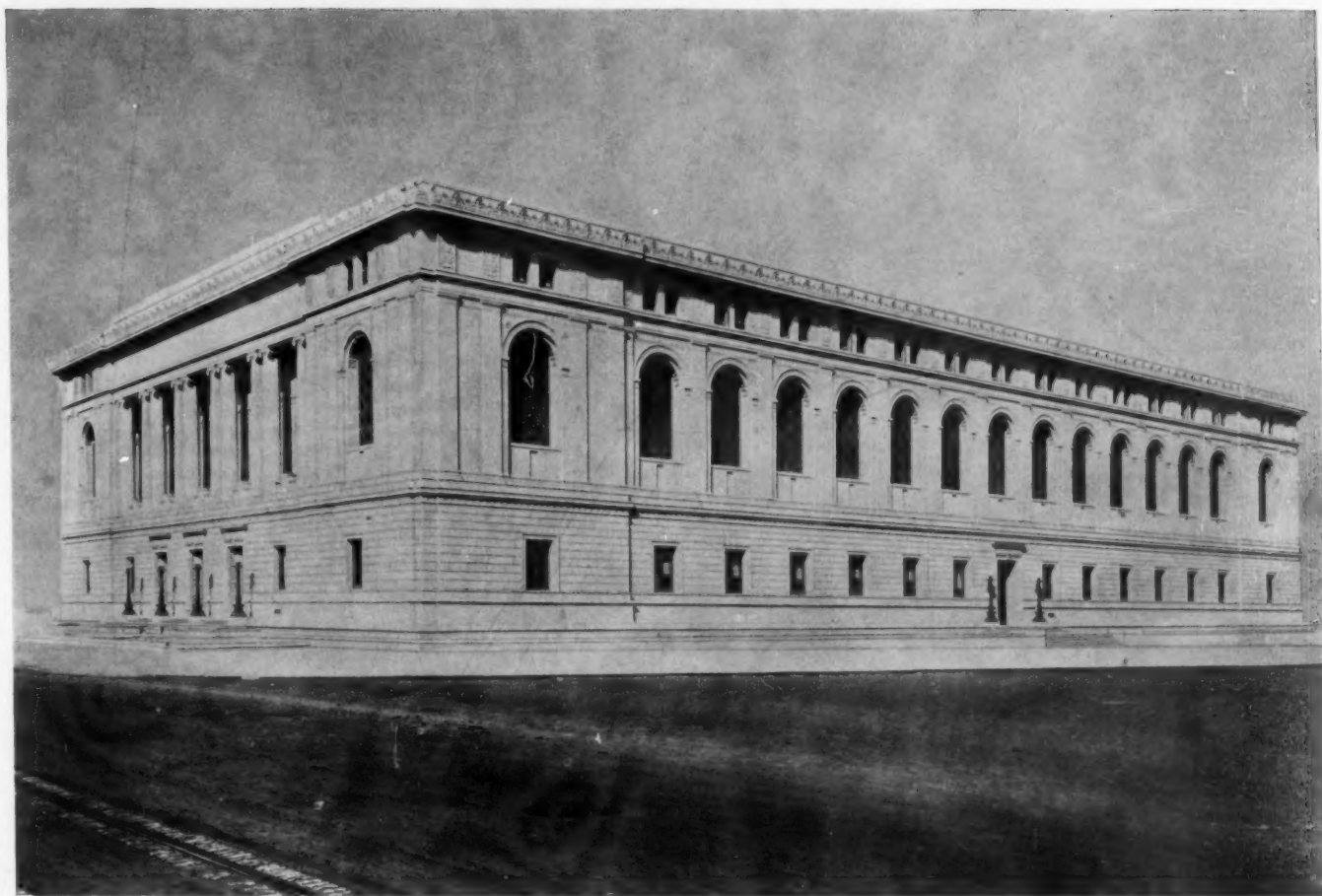




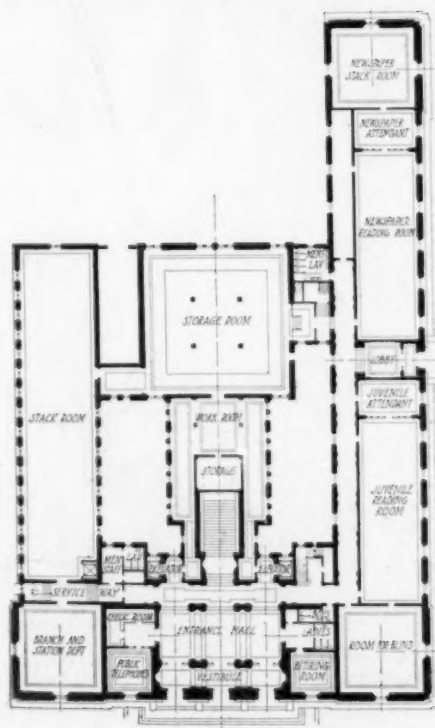
DETAIL OF MAIN FACADE  
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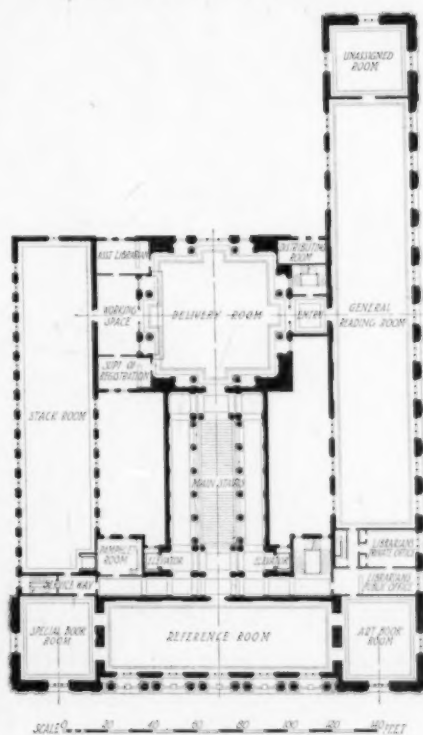




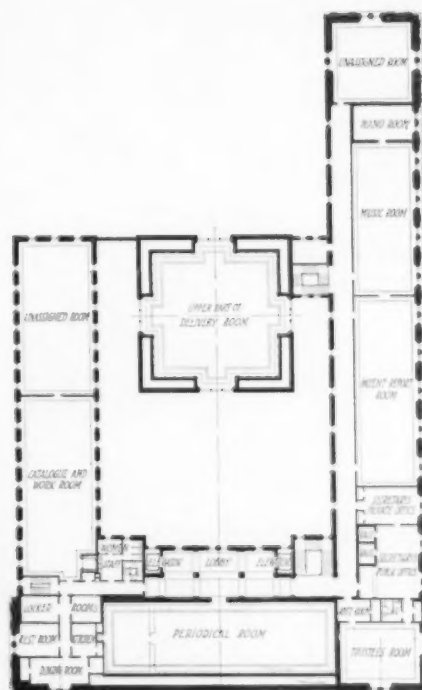
FULTON STREET FACADE



FIRST FLOOR PLAN



SECOND FLOOR PLAN



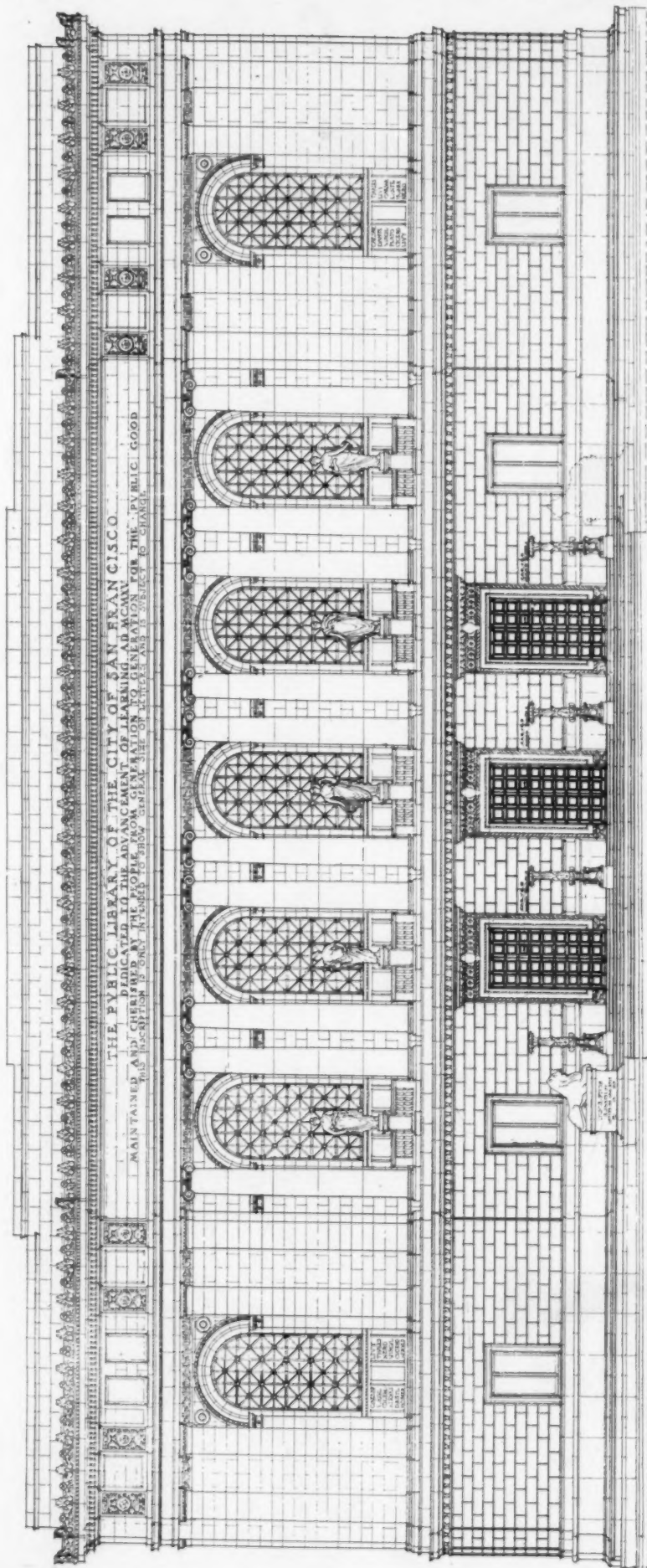
THIRD FLOOR PLAN

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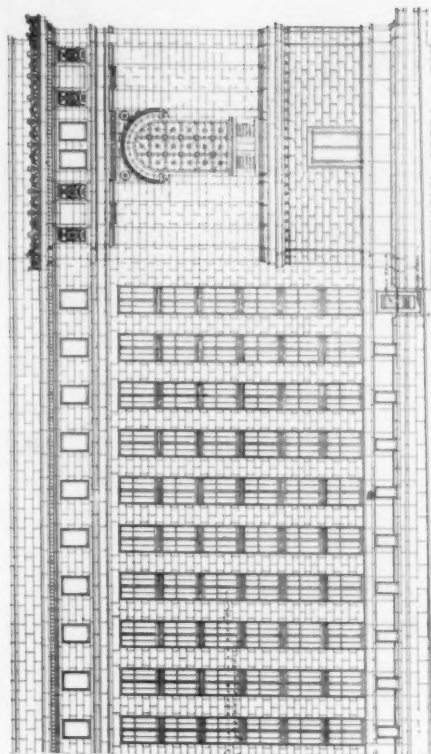


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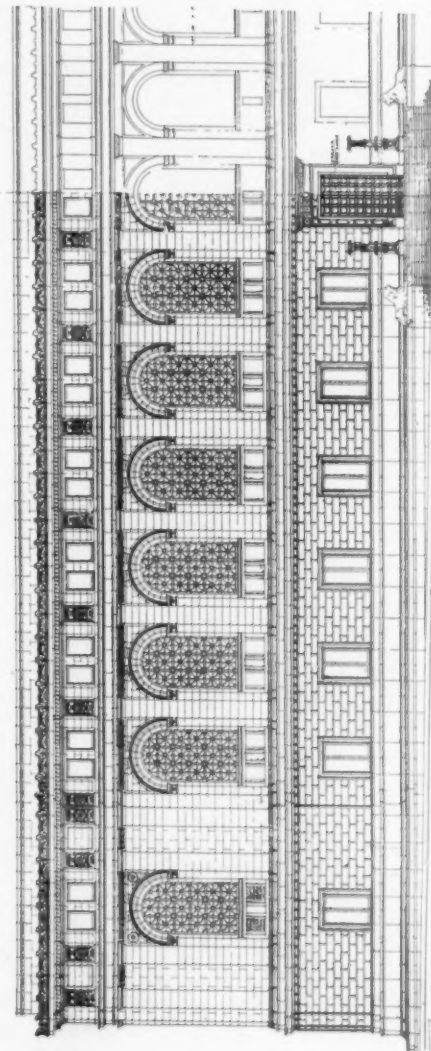




LARKIN STREET ELEVATION



PORTION OF McALLISTER STREET ELEVATION



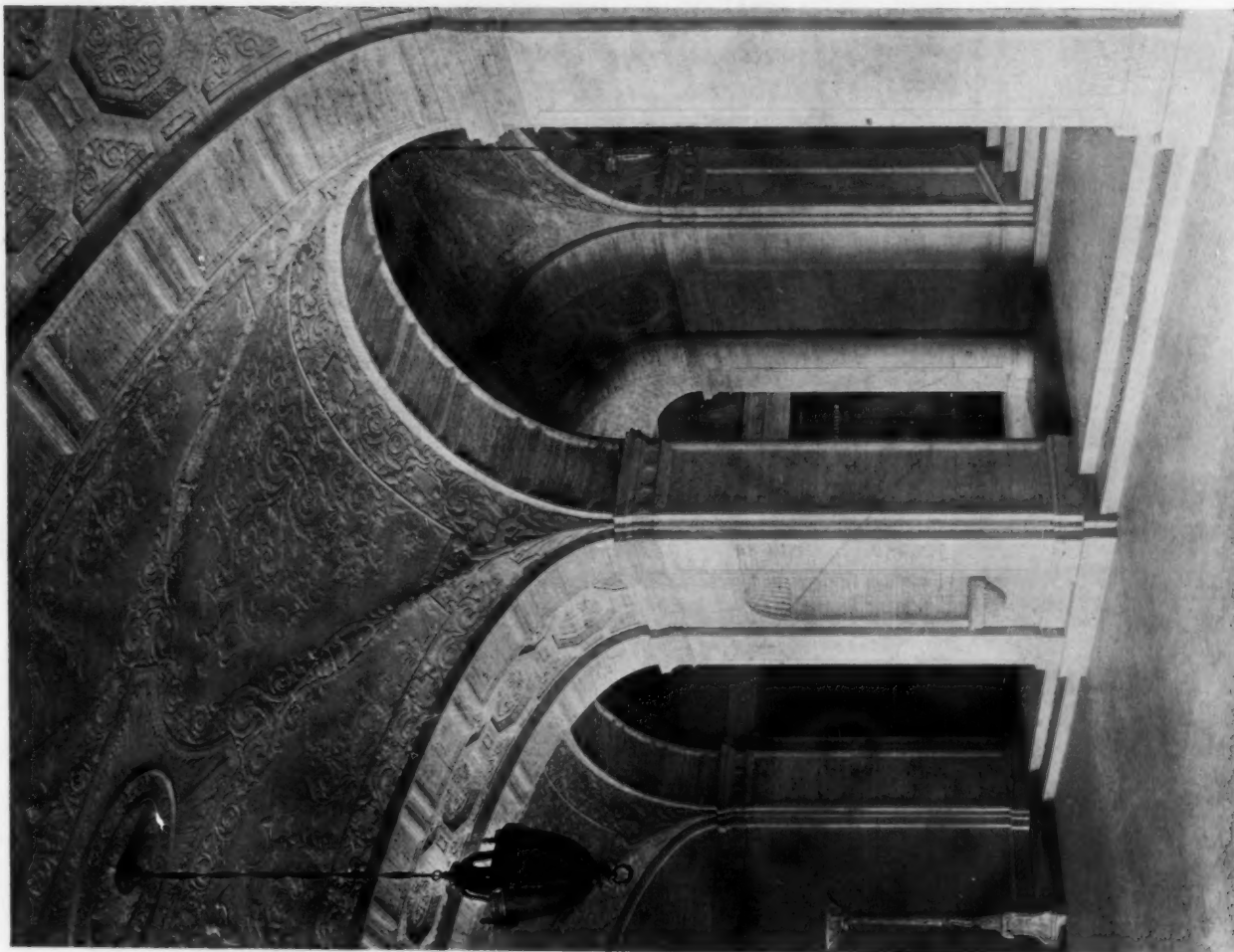
PORTION OF FULTON STREET ELEVATION

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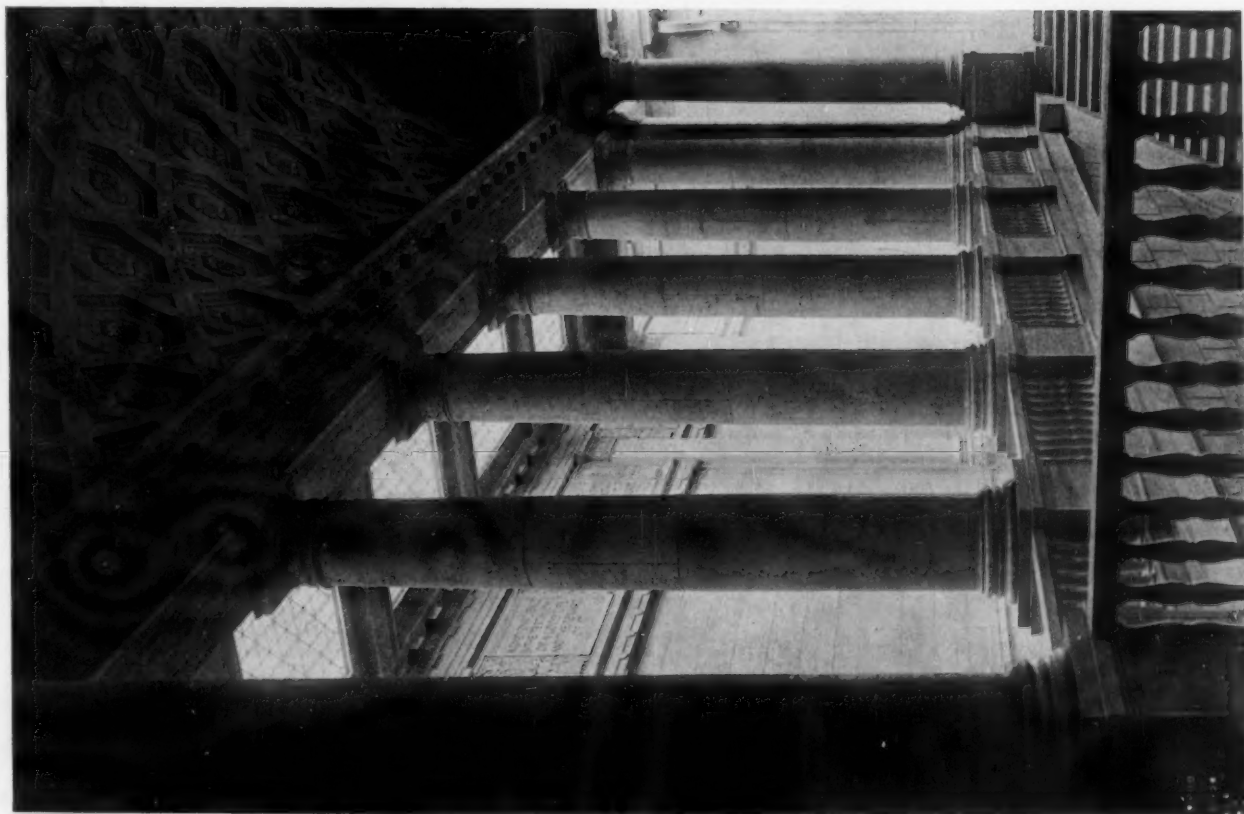
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ENTRANCE HALL

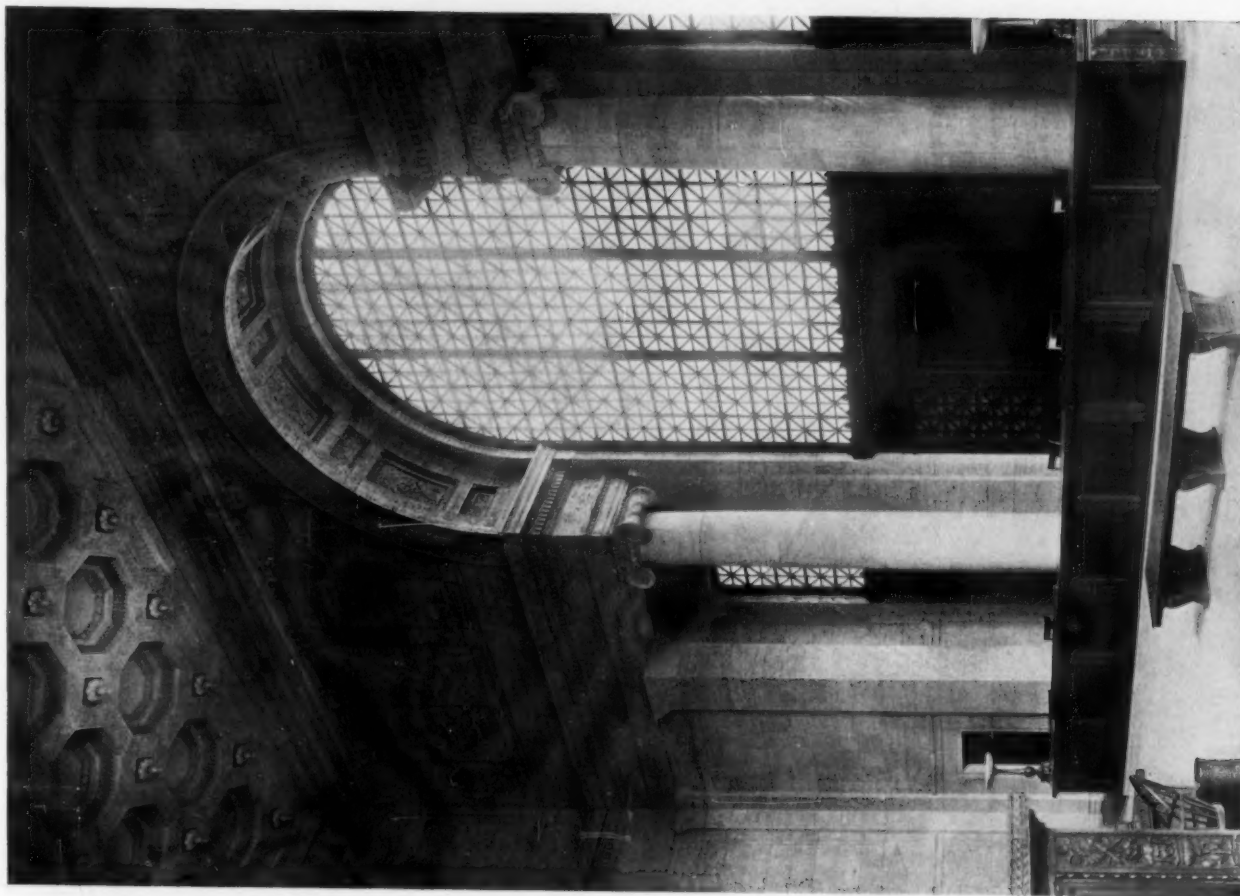
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STAIR HALL

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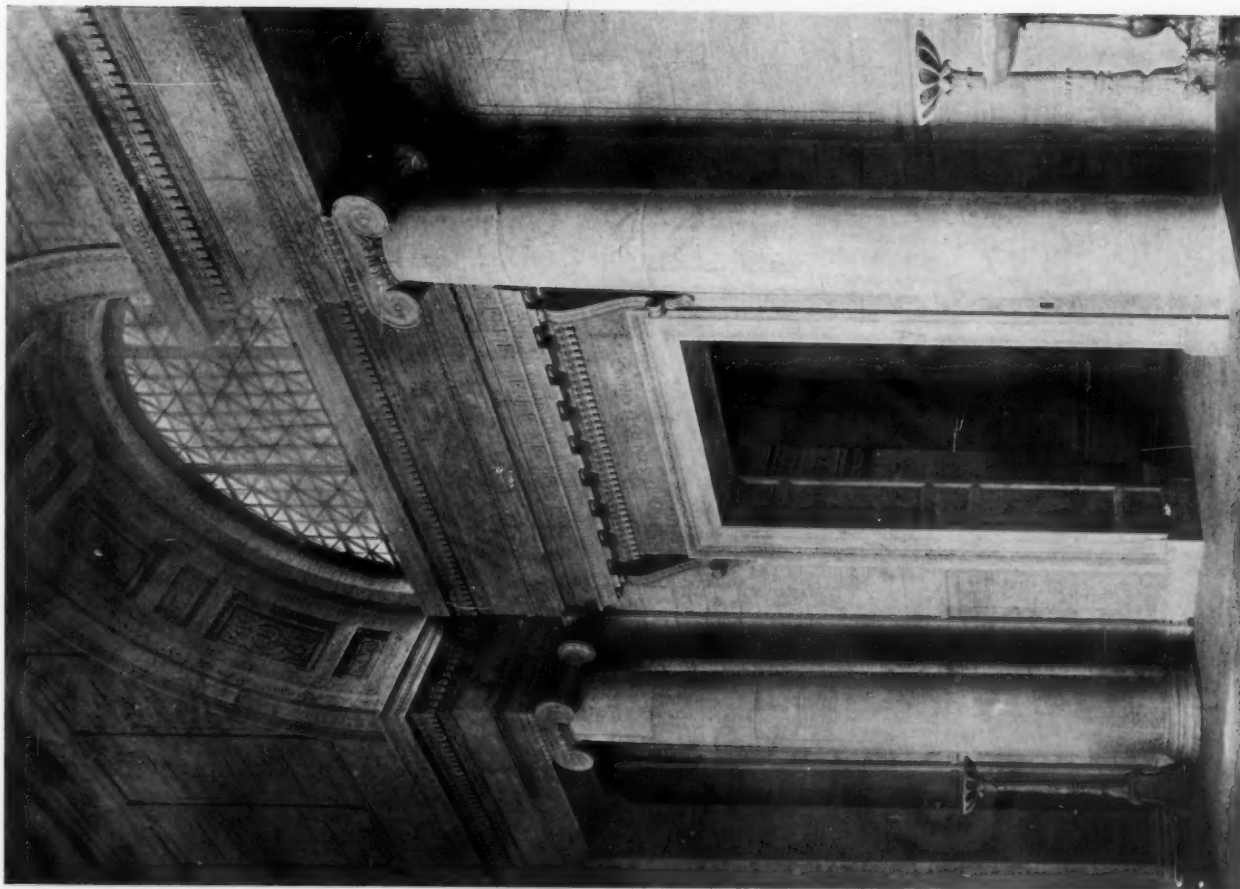




DELIVERY ROOM, LOOKING TOWARD DESK

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DELIVERY ROOM, LOOKING TOWARD ENTRANCE

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GENERAL READING ROOM



LONGITUDINAL SECTION ON MAIN AXIS

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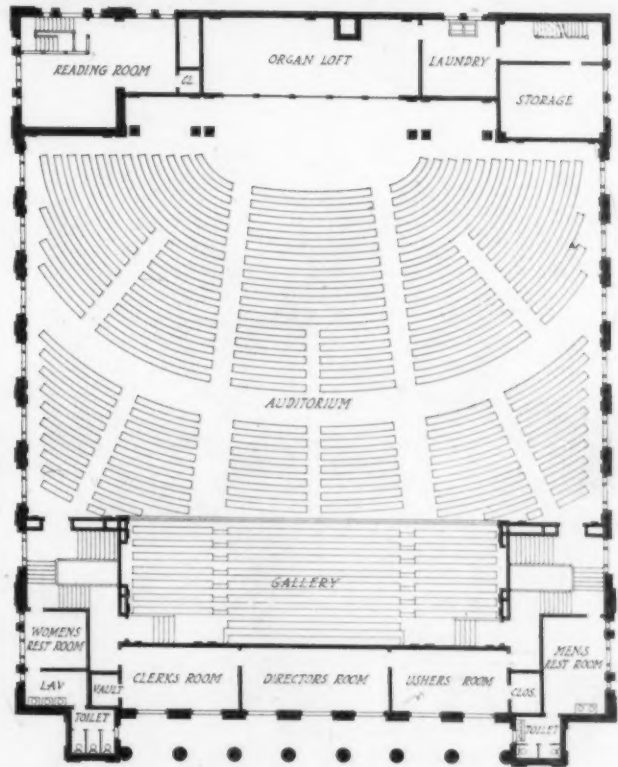
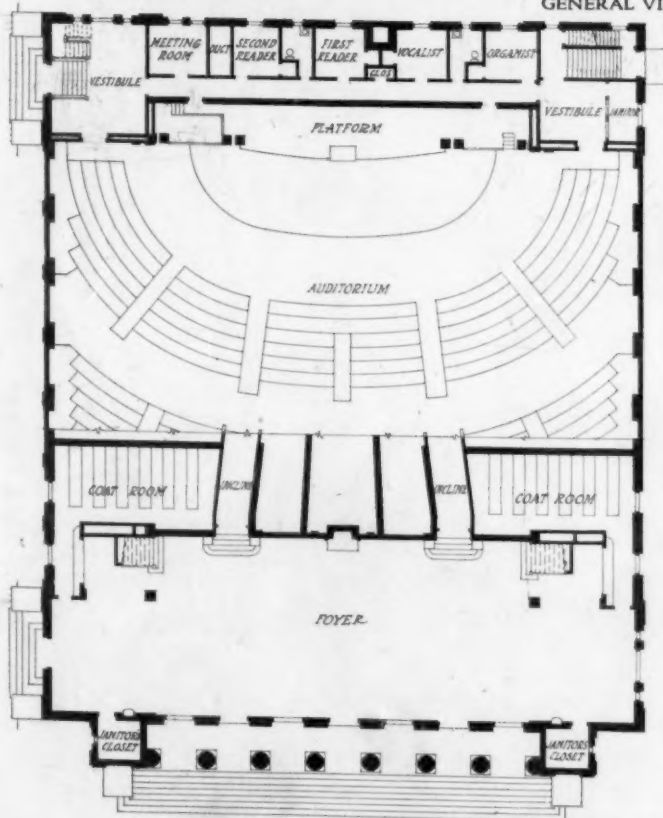


FIRST CHURCH OF CHRIST, SCIENTIST, DETROIT, MICH.  
SMITH, HINCHMAN & GRYLLS, ARCHITECTS

21



GENERAL VIEW OF EXTERIOR



SECOND FLOOR PLAN

FIRST CHURCH OF CHRIST, SCIENTIST, DETROIT, MICH.  
SMITH, HINCHMAN & GRYLLS, ARCHITECTS

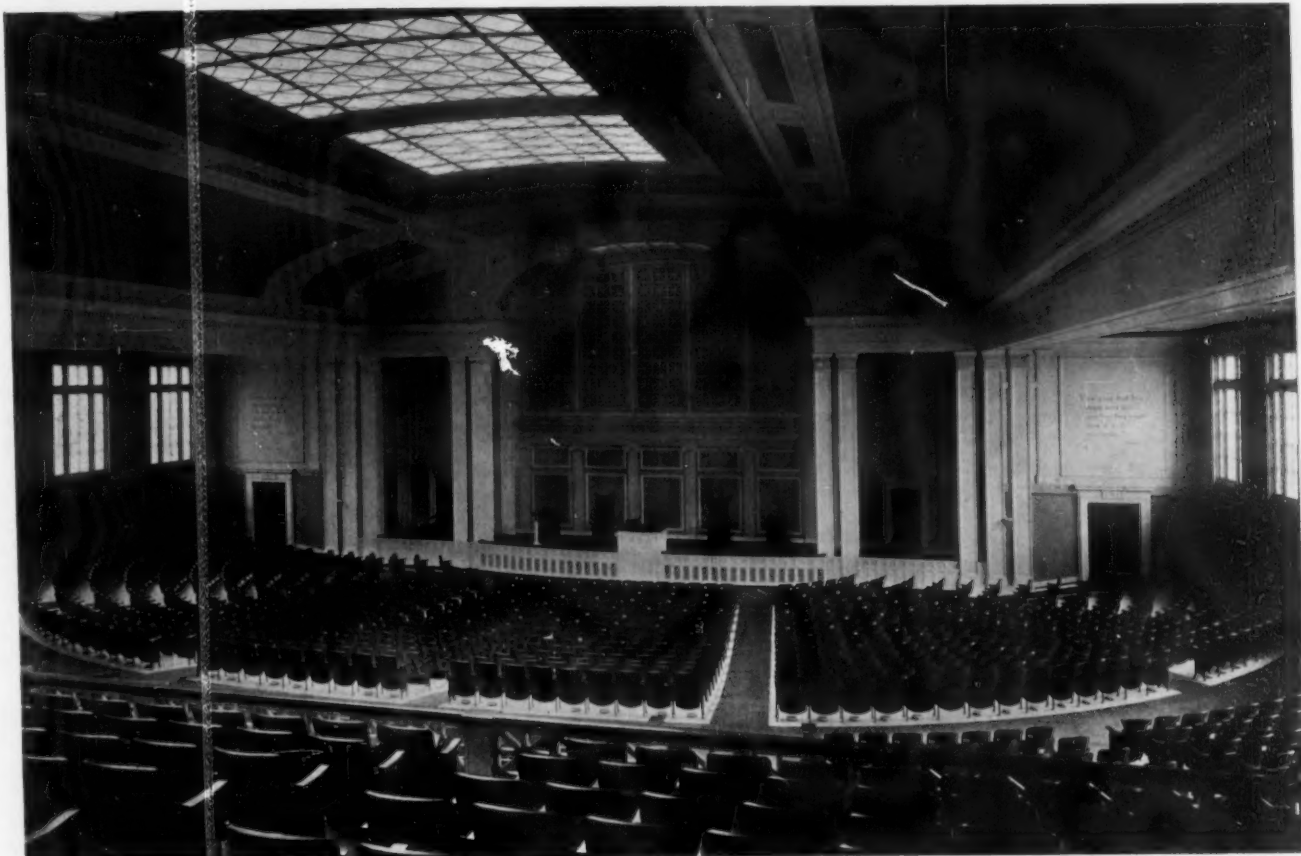


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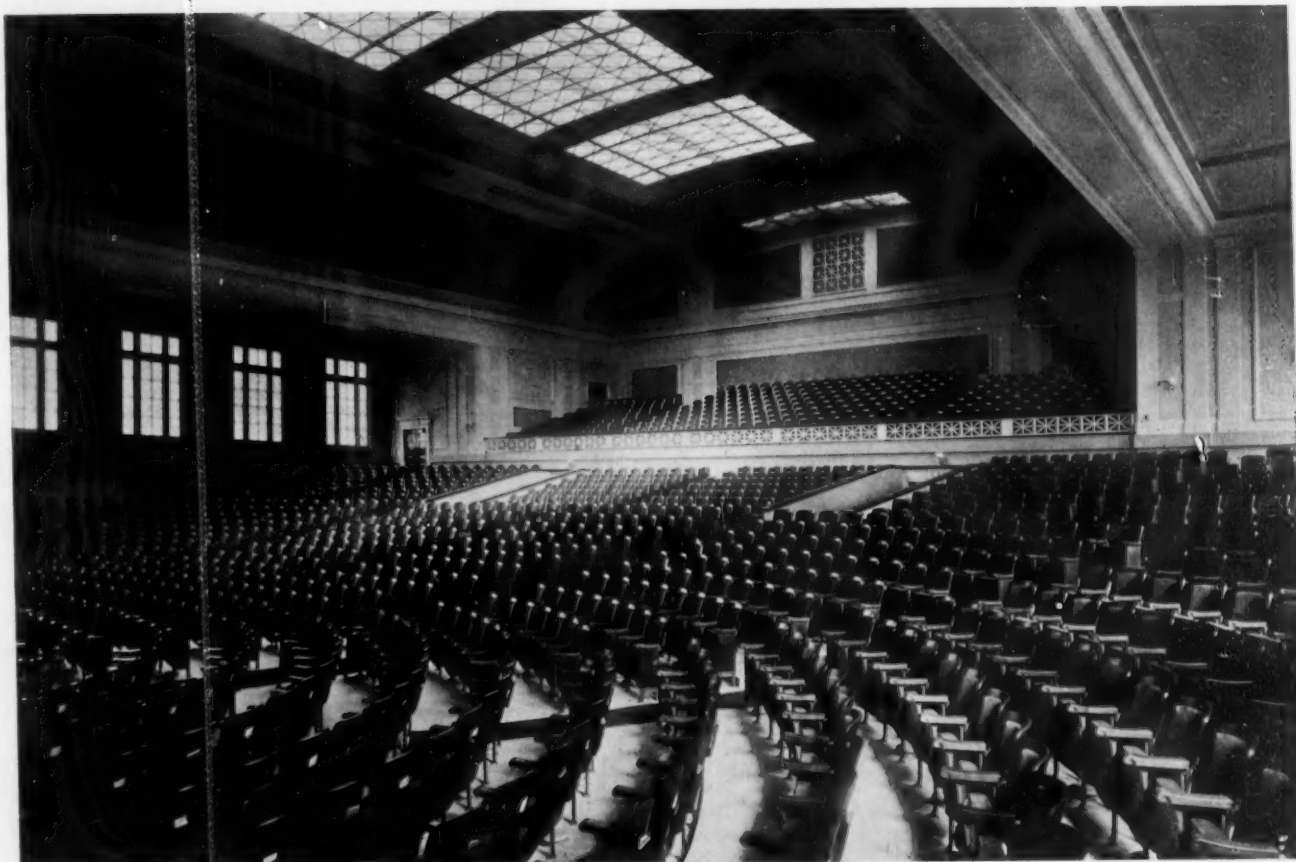






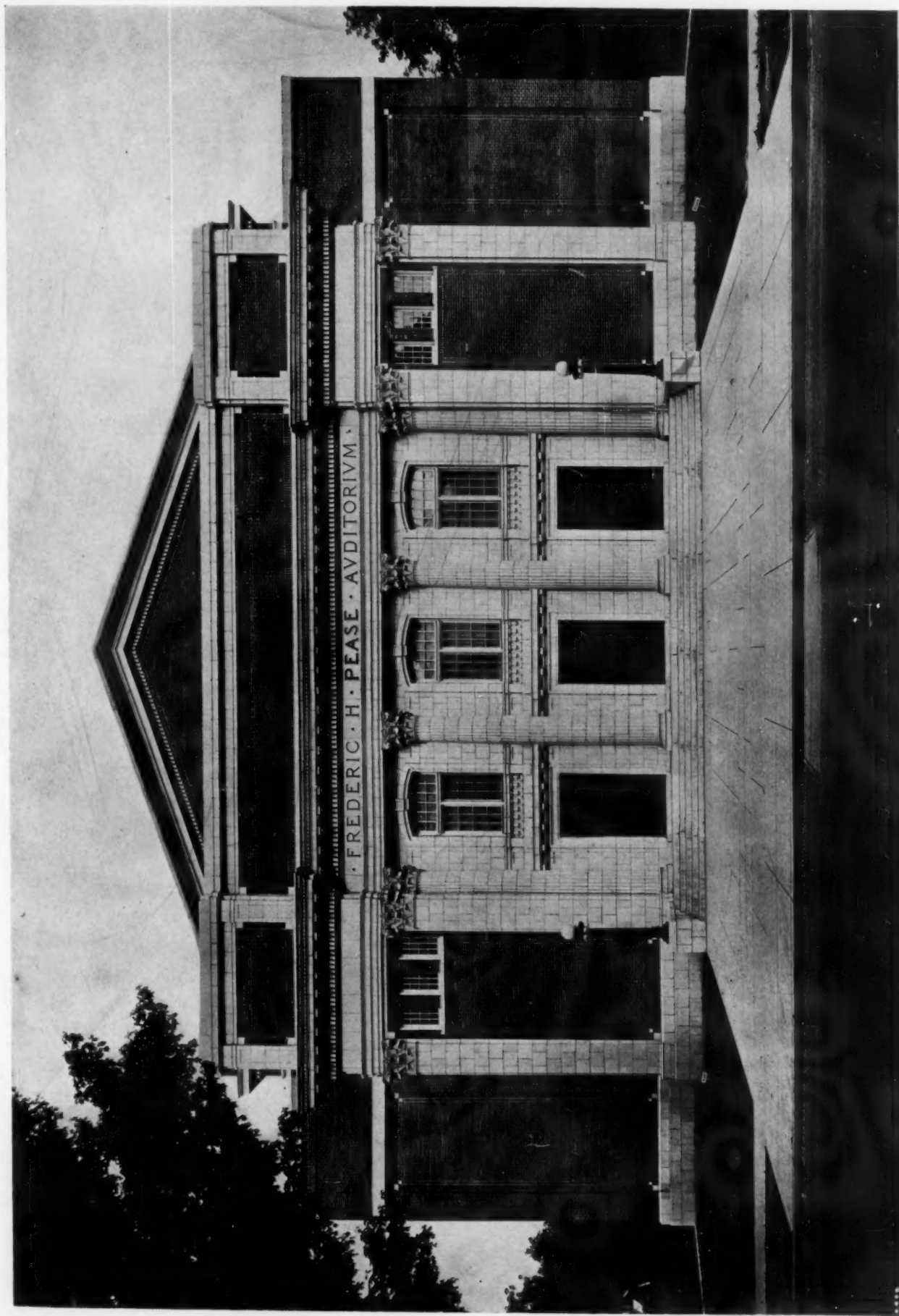


AUDITORIUM LOOKING TOWARD PLATFORM



AUDITORIUM LOOKING TOWARD GALLERY  
FIRST CHURCH OF CHRIST, SCIENTIST, DETROIT, MICH.  
SMITH, HINCHMAN & GRYLLS, ARCHITECTS

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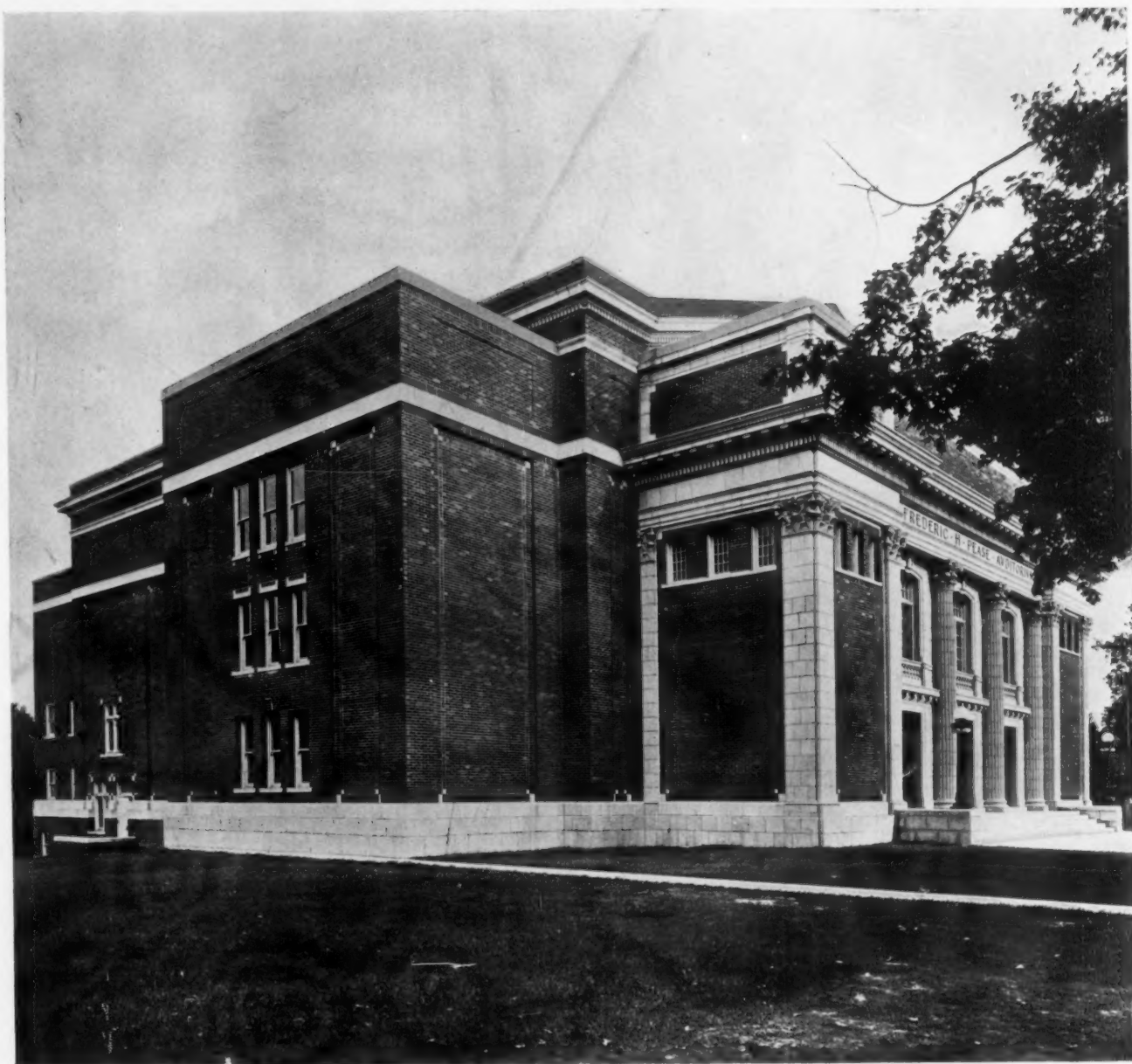


FREDERIC H. PEASE AUDITORIUM, MICHIGAN STATE NORMAL COLLEGE, YPSILANTI, MICH.

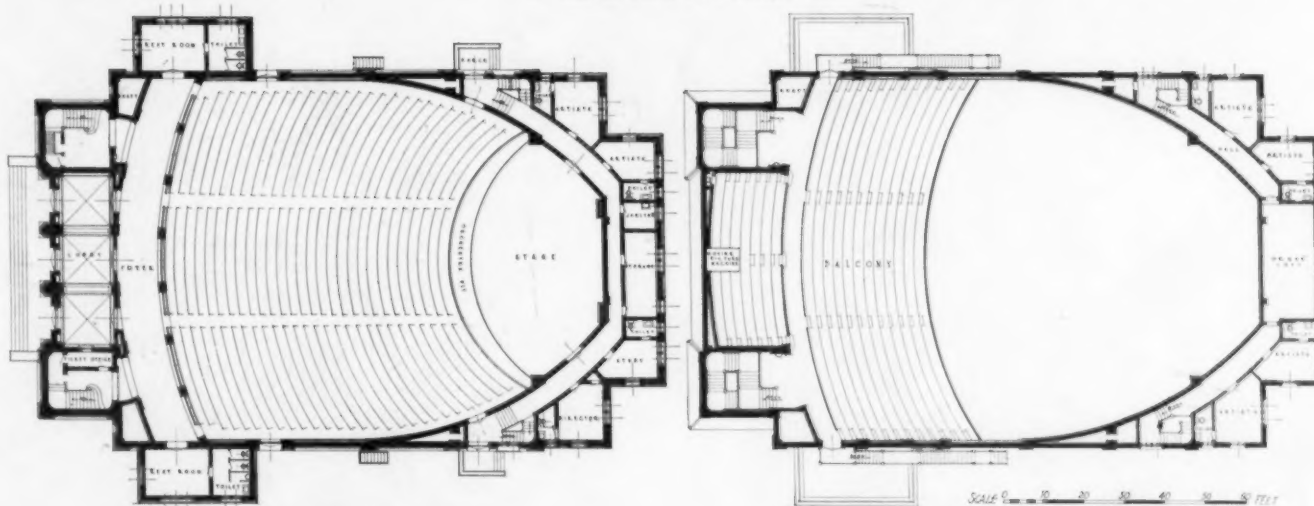
SMITH, HINCHMAN & GRYLLS, ARCHITECTS



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GENERAL VIEW OF EXTERIOR



FIRST FLOOR PLAN

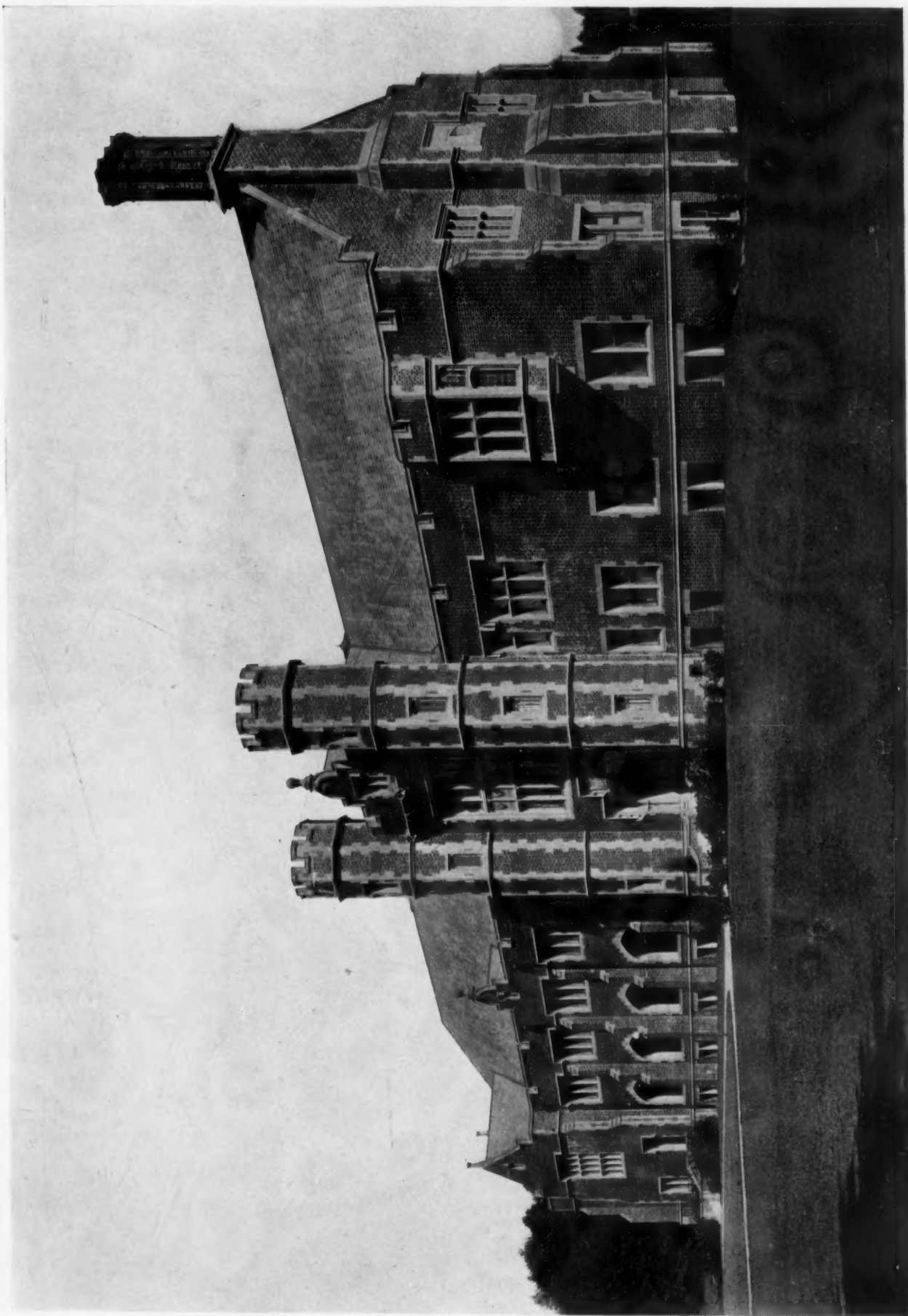
SECOND FLOOR PLAN

FREDERIC H. PEASE AUDITORIUM, MICHIGAN STATE NORMAL COLLEGE, YPSILANTI, MICH.

SMITH, HINCHMAN & GRYLLS, ARCHITECTS

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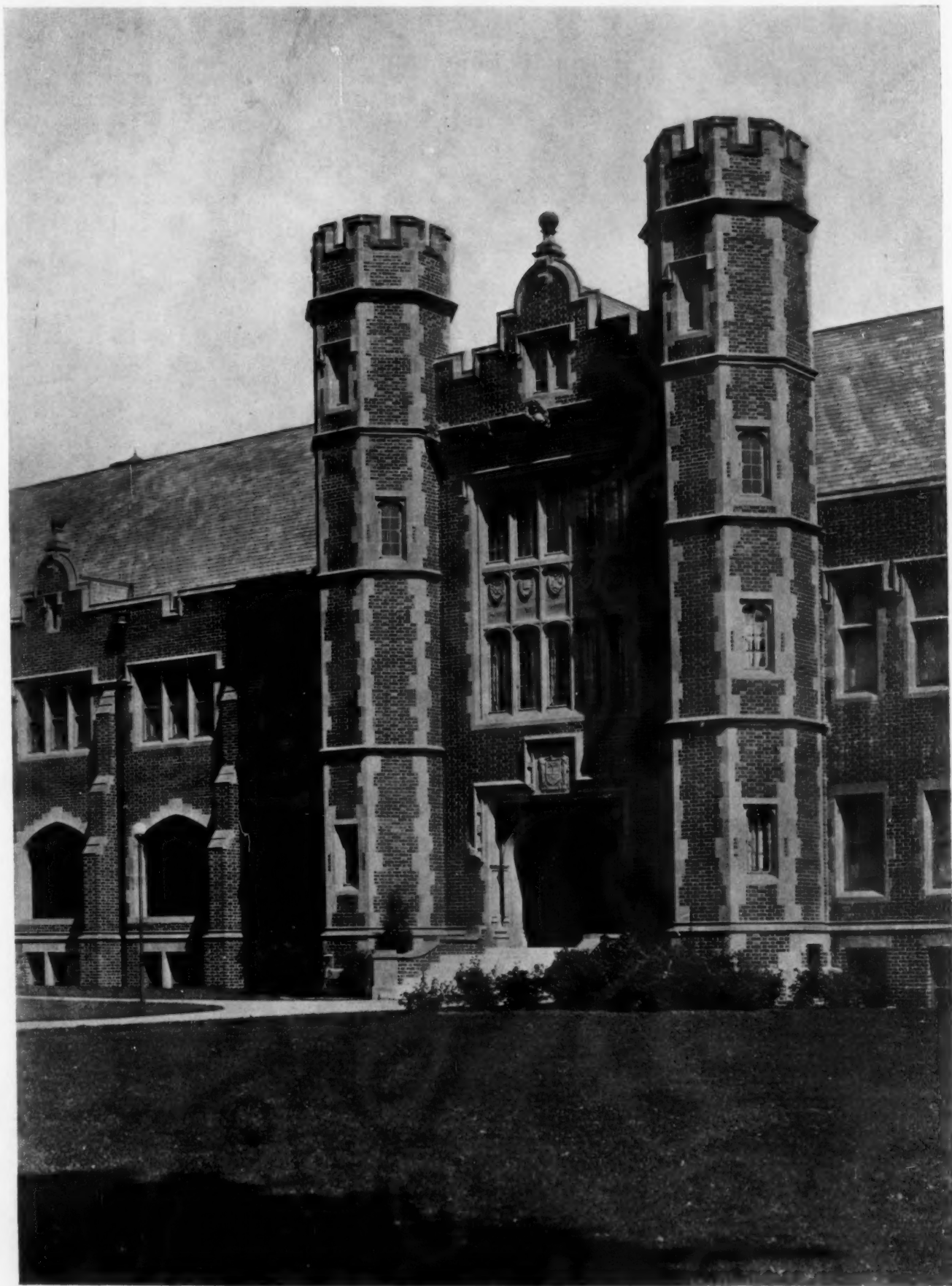




STUDENT ALUMNAE HALL, MOUNT HOLYOKE COLLEGE, SOUTH HADLEY, MASS.

WALTER F. PRICE, ARCHITECT

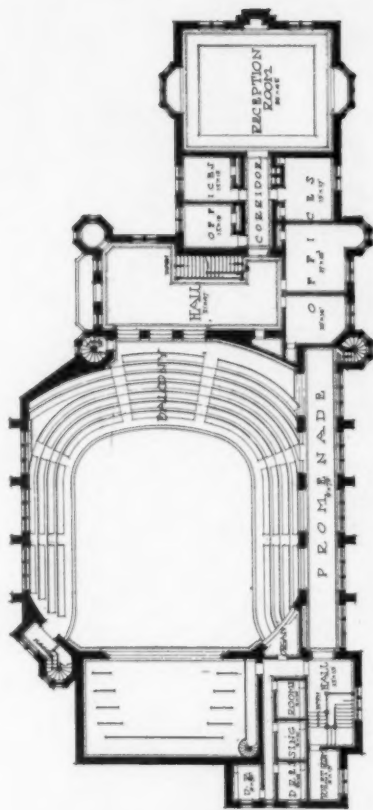
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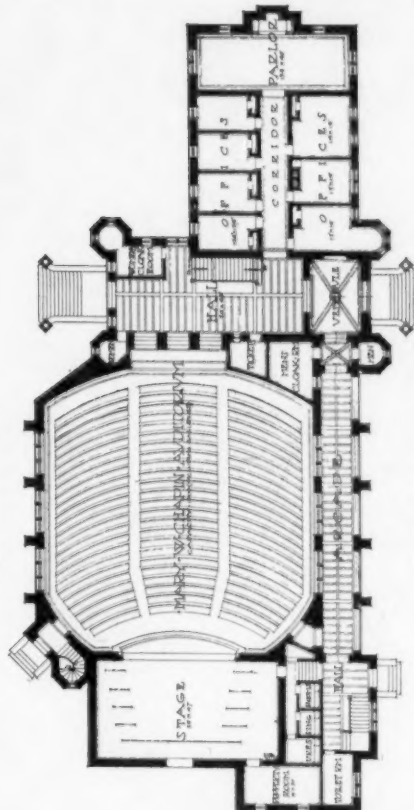
DETAIL OF MAIN FACADE  
STUDENT ALUMNAE HALL, MOUNT HOLYOKE COLLEGE, SOUTH HADLEY, MASS.  
WALTER F. PRICE, ARCHITECT



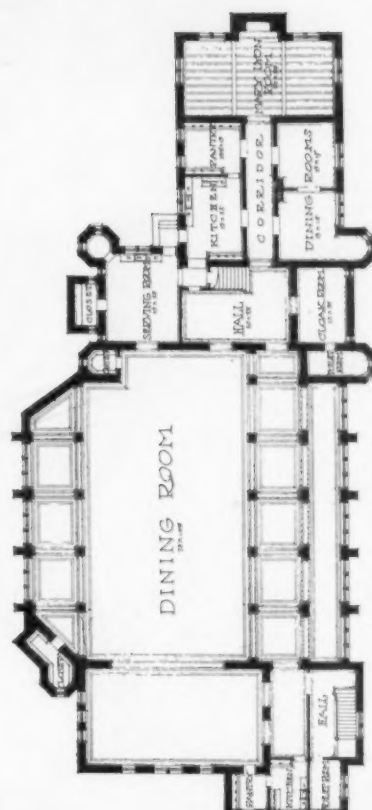




SECOND FLOOR PLAN



FIRST FLOOR PLAN



BASEMENT FLOOR PLAN



DETAIL OF REAR FACADE

STUDENT ALUMNAE HALL, MOUNT HOLYOKE COLLEGE, SOUTH HADLEY, MASS.

WALTER F. PRICE, ARCHITECT

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## State Aid for Home Builders

A brief account of a Minnesota model housing campaign now permanently established as a great state service for those who, under ordinary conditions, would not employ an architect.

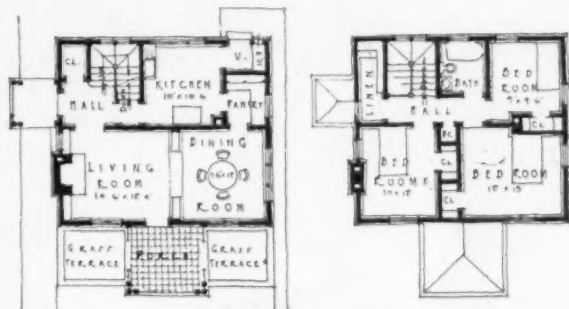
By MAURICE I. FLAGG

THE hard-headed farmer of the Northwest and the artist are two types of citizens who, at first thought, appear to have little in common. Their vocations seem incompatible. It is, indeed, difficult to picture the farmer and the artist walking arm in arm, singing the praises of each other's craft. It is still more unexpected to find farmers traveling two hundred miles or more from the far sections of a great Northwest state—Minnesota—to the capital city, St. Paul, eagerly searching for the office of an art commission to present many different problems in home building, and to ask help of a sort that has not heretofore been supplied by a State Government. If the plumbing balks, or the furnace fumes, it is not uncommon in the daily routine of the Minnesota State Art Commission to settle such difficulties for people living hundreds of miles from the Twin Cities.

This is exactly what is happening nearly every day in Minnesota, and by an art commission largely, because it has turned the tables and rather than preaching art in terms of pretty pictures, high lights, half-tones, and shadows, it is talking straight from the shoulder about wood, cement, heating, lighting, plumbing, and a hundred other requirements necessary in the building of a modern, model, artistic home.

This service, now maintained through what is known as "The Home Builder's Clinic," originally began as a campaign to supply the farmer a series of plans for model farm houses. It has since been elaborated to include model plans for city homes. Also model landscape designs for both farm and city conditions.

The Minnesota State Art Commission no longer hesitates to talk in terms of alfalfa, hogs, or hay if it wishes to impress upon the farmer the dollar-and-cents value of building a model farm house. It has worked out conclusive demonstrations to the effect that for the price of four hogs any farmer, by



Design for a Village House  
Sixth Prize, Mather & Burner, Architects

using a model farm-house plan, can increase the value of his real estate at least \$1,000.

The story of this new and radical service has many ramifications. It is long and somewhat detailed, so I shall try to set it down in a few paragraphs for readers of THE ARCHITECTURAL FORUM, who may be interested to know how an art commission executed a "right-about-face" and attacked the problem of art from an entirely different angle.

To begin with, let me point out that the Minnesota State Art Commission is a department of the State Government. It was created by an act of the legislature some thirteen years ago, and until recently has received an annual appropriation from the State Government. This appropriation, for a number of years, was put into exhibitions of paintings, sculpture, and fine arts. The exhibits were shown in the cities throughout the state, and were transported from town to town in quite the same fashion as many of the agricultural trains are circulated through this vast territory.

But one day there came to the board of directors the idea that even an art commission might be able to serve two million five hundred thousand people in a more specific and effective manner than by showing them annually so much pigment and canvas. There are always a few people in each community who have more or less understanding about art, but the great mass of humanity has found little time for art education.

The Art Commission argued that every resident of the state should be given the privilege of art enjoyment and art understanding, but the problem of instruction was a difficult one and presented itself for solution through entirely different channels than had heretofore been attempted.

The commission reasoned that the home was the great and potential factor in the life of the Northwest; that people could be properly and easily reached in the interest of painting, sculpture, and a general

appreciation of the fine arts, if the home could be made the medium for such interpretation.

Now, Minnesota is a vast territory. Its chief asset is an agricultural one. It is beyond the pioneer stage, and yet people are living in homes that are not much beyond the frontier sort of cabin. The Art Commission set about its work and first made a census.

The director traveled the greater part of two summers, visiting every section of the state, many cities and towns — in fact, living under actual farm conditions. In this way he came in touch with the first-hand needs of not only the farmer and the farmer's wife, but people living in the smaller villages. A complete report along with statistics was compiled, and the commission set about upon its task.

It appealed directly to the Minnesota Chapter of the American Institute of Architects, which indorsed and stood by the idea of a campaign and competitions for a model Minnesota farm house. The manufacturers, the merchants, the bankers, the building material interests, all contributed funds to carry the plan to a state of completion.

An architectural competition was opened to the designers of Minnesota. Prizes were offered and awards made. A jury from beyond the state determined the merits of each plan. A number of plans were selected and approved and all became the property of the Art Commission with the understanding that those designers who did not receive an award would donate their plan as a contribution to this new and radical service.

This was the first time a public service of this character was placed upon such a basis, and through the channels of an art commission — a department of a State Government. It instantly removed any suspicion on the part of the public that it was a propaganda for private exploitation. The service was accepted with the same understanding as others sustained by the State Government.

The campaign was given generous publicity and

almost immediately there came a tremendous demand for the plans. In order to make the service self-sustaining, the commission asked the Minnesota farmer to pay \$3.50 for the working drawings and specifications, and those people living beyond the borders of the state were required to pay \$5.00. The commission has distributed plans in all sections of the world.

The State Art Commission undertook three other competitions. One for a model village house to be built of frame or stucco at a cost of \$3,000. Another competition projected plans for a model brick or hollow tile house to cost \$2,500, and then there came a landscape competition indorsed and supported by the Minnesota Chapter of the American Society of Landscape Architects.

The commission has not worked single handed in this enterprise. It has sought the indorsement and support of every institution that might lend character and quality to the service. The commission has, at all times, believed that such a service should be dignified and uphold the best that is available in the architectural profession. It particularly

desired to remove any aspect from the service which would class it with the "factory-made" plan and the "mail order knock-down" house.

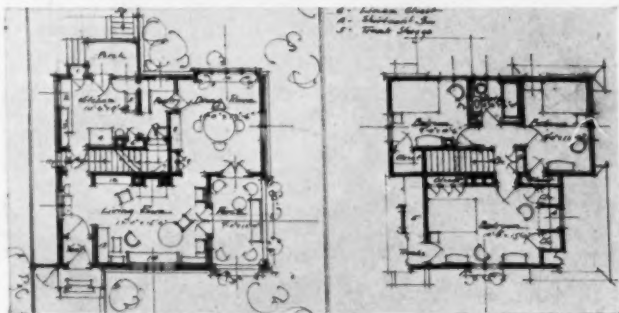
To this end the Minnesota Chapter of the American Institute of Architects has served as godfather to the commission, giving it at all times counsel and advice freely. The Minnesota Chapter itself desired to establish some public service that might assist the small home builder to secure a better home and one of architectural merit. The Minnesota Chapter recognized, as does every other chapter, that the larger number of people do not employ an architect. These people are, for the most part, small home builders with a modest amount of money. They deserve some help, since each house that is built in any community either becomes an asset or a liability to the town and influences its future development.

So it proved a happy sort of relationship that was



Two Views of Village House Built from Plans Supplied by Minnesota State Art Commission  
First Prize, Lawrence Fournier, Architect





Design for a Village House  
Roy Childs Jones, Architect

cemented through these competitions, tying together, as it did, the architect, the manufacturer, the consumer, through a department of the State Government.

After the plans were distributed to the prospective home builders, there came many questions about materials, the cost, the adaptability, the quality, etc. People living in all sections of the state asked for additional information, many wanting color schemes designed for their homes, and others needed assistance in selecting the proper color of paint for the exterior. Others requested information about heating, plumbing, lighting, etc.

The State Art Commission almost instantly sprang into a service bureau or clearing house for home building information. It did not, however, attempt to answer all these inquiries itself. The commission called upon the Minnesota Chapter, and the Committee of Public Information agreed to supply unbiased, authentic information to those people who asked for assistance, and to do this practically free.

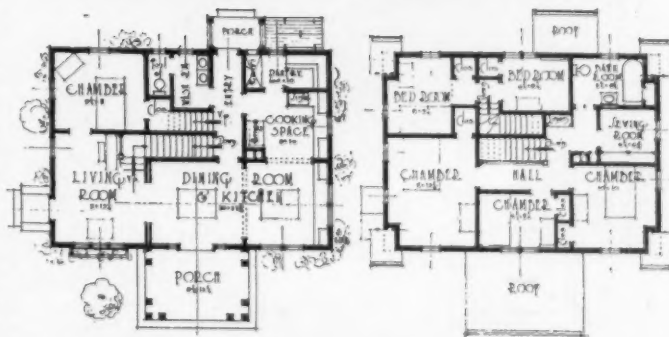
In a measure the commission had not anticipated this phase of the competitions. It had felt certain all along that the mere distribution of plans would answer the needs. Now, however, the commission is busy day by day not only supplying plans, but rendering direct service to hundreds, yes, thousands of home builders. It answers questions freely, it advises and sits in consultation, it gives honest judgment, and assists in many ways toward making a full and com-

plete diagnosis of each case which comes to its office. Hence the name of this new and radical service,—The Home Builder's Clinic.

It may be of interest to the readers of this publication to know that during the past twelve months the Art Commission has come in touch with about \$3,000,000 worth of small home building operations, and in nearly every case it has been able to render a service which might not otherwise have been available to these home builders, all of whom desired not only efficient, practical plans, but homes which would express some degree of beauty.

Let me set down a story which will illustrate the influence this service has exerted upon one community in Minnesota. This instance, particularly, is notable, and many more might be told if space permitted.

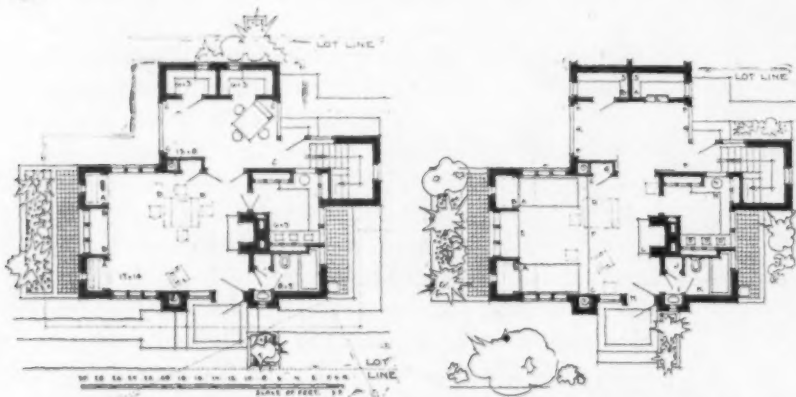
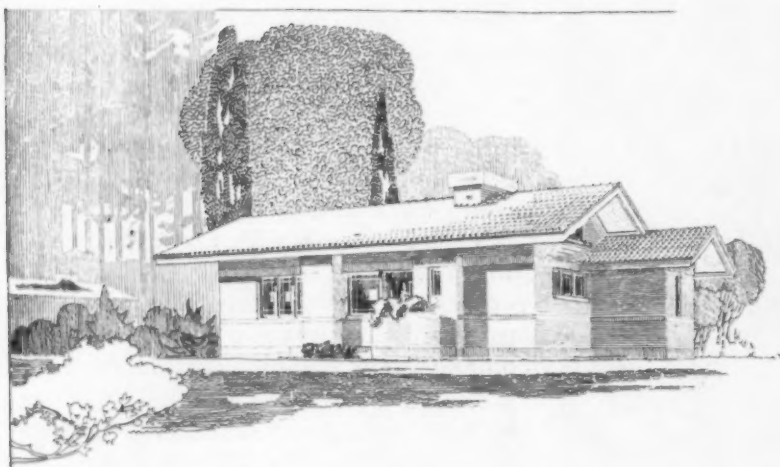
A gentleman living in the southern part of Minnesota applied to the Art Commission office for a model house plan. He was served with all the detail and information the commission had at hand. The little home was completed and the gentleman was very happy with the finished result. A few months later he came to the Twin Cities with a committee and



Minnesota Farm House Built from Plans Supplied by Minnesota  
State Art Commission

First Prize, Hewitt & Brown, Architects





Floor plan showing arrangement for day uses at left and for night at right. Modern space-saving furniture is incorporated as a feature of the plan

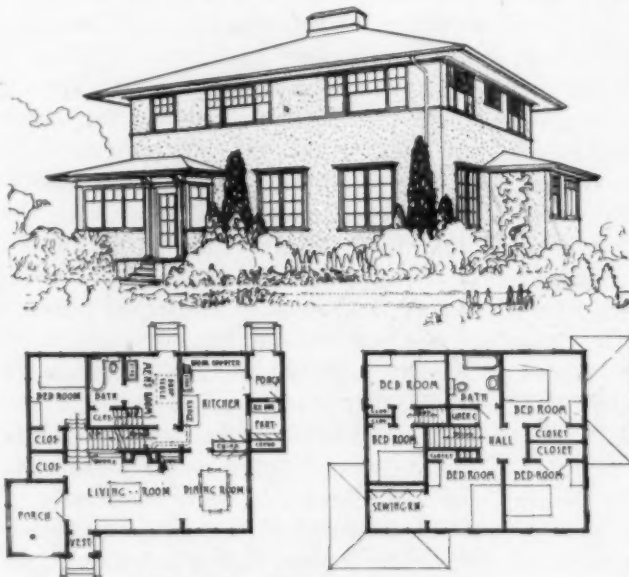
Design for a Village House  
Purcell & Elmalie, Architects

asked for consultation and advice relating to a much larger municipal problem, which involved the expenditure of many thousands of dollars. The commission advised the committee to see an architect. It

*Note. — The plans illustrated in this article are copyrighted and are reproduced with the permission of the Minnesota State Art Commission. — Editors.*



Design for a Minnesota Farm House  
First Prize, Hewitt & Brown, Architects



Design for a Minnesota Farm House  
Second Prize, Joseph McCoy, Architect

explained that it was not in the business of preparing plans and that it was, furthermore, not interested in trespassing upon the field of the architect. This gentleman visited various architects in the Twin Cities and finally selected two men to undertake the problem: one an architect and the other a landscape architect. At the present time, in the town itself, there is being constructed a municipal building of architectural merit. Furthermore, the town is being planned for future expansion and according to the good judgment of a landscape designer.

Thus in one instance has a Minnesota city been saved from what might have been a public monstrosity and haphazard development in the future.

Many large and potential problems come to the commission. It is enough, however, to point out that this service is exerting a powerful influence for better homes, better cities, better architecture, and city planning.

The commission has not abandoned its original purpose of fostering and promoting the so-called fine arts. It believes that paintings and sculpture are essential in the life of every Minnesota citizen. It does, however, concede that if art is to be a democratic possession, it must be made

a part of the life of every one, and the easiest, the most tangible, most practical way of teaching it to the greatest number of people is to assist in furnishing proper environment for their everyday livelihood.

The model house planning campaign has opened the way and the commission is no longer thought of as a "bit of embroidery on the petticoat of the state."

THE FORUM COLLECTION OF  
EARLY AMERICAN ARCHITECTURAL DETAILS

PLATE FORTY-FIVE



*THIS house was built by Capt. Archibald Macphedris between the years 1712 and 1715, at a cost of £6,000. It is the oldest brick building in Portsmouth and built of bricks from Holland.*

*The doorway indicates the transition from*

*Jacobean to Georgian taste. In composition and in the detail of the door the style is Jacobean, but the mouldings and other details have the character of early Georgian. The work is in a good state of preservation.*

DOORWAY, WARNER HOUSE, PORTSMOUTH, N. H.

Built about 1712

MEASURED DRAWING ON FOLLOWING PAGE



PLATE 45  
NOVEMBER-1917

ENTRANCE WARNER HOUSE  
PORTSMOUTH N.H.  
BUILT 1712-1715

MEASURED AND  
DRAWN BY  
GEORGE HIGGINS



## Architects and the Camouflage Service

EDITOR, ARCHITECTURAL FORUM:

In reply to your letter asking just where architects "come in" on camouflage work, I am glad to inform you as far as I am permitted.

It is said that the English have made but little use of their architects, or rather have found but few places in which their training would be of benefit; but the United States has seemed to realize that the training required for the architectural profession fits its members for very many military purposes, and for some in a very high degree.

Among the branches of military service, camouflage has become conspicuous out of all proportion to the number of men engaged in it, although perhaps not out of proportion to its usefulness, and among the professions and trades which are conspicuously successful in producing the type of men who become good camoufleurs is the profession of architecture. This is for two reasons: first, the profession brings forth the ability to visualize results, and to make drawings or sketches which will enable others to produce these results; second, architects with any extended practice have learned to handle men, not only draftsmen, but mechanics and laborers. This latter qualification is of nearly as much importance as the first, since, contrary to the generally accepted idea of camouflage work, it does not consist chiefly of panoramic landscape painting, but in the preparation of large surfaces which in texture and color resemble, or mimic, natural objects, and which must be made and set up by squads of men and not by individuals.

The average artist painter—I qualify painter, for there are four varieties officially recognized as desirable for camouflage,—artist, house, sign, and scene painters—has not had much experience in handling men, and does not always exhibit the combination of tact and firmness necessary to successful military discipline—a very necessary requirement in the service. On the other hand there are few architects who have the knowledge of color components and values necessary to simulate successfully natural colors and objects, and it is from the painters that the most useful information as to how to go about the preparation and coloration of camouflage has been learned, and some among them have shown extraordinary quickness in grasping military affairs.

Perhaps I may digress to explain why the camouflage work is being done by men trained and equipped as soldiers, since the idea seems to be widespread that camouflage could be just as well done by artists and landscape men without the fuss and lost time involved in running a military organization. In the first place, it is essential that all men sent abroad should be absolutely under control. It must be obvious that a civilian, perhaps a volunteer, could not be picked out of bed at three o'clock in the morning and ordered

to do something. He might reply that office hours were from 8 A.M. to 5 P.M., and the only thing to do would be to discharge him. But one doesn't want to discharge men who have been trained for particular and indispensable duties and who have been transported abroad at considerable expense. Also military training does do one thing that even the best managed civilian organization cannot do: it inculcates in employees, so to speak, the habit of doing what they are told to do instantly and regardless of circumstances. The civilian will run away from shell fire which the disciplined man, no braver to begin with, scarcely notices—one man is his own master, the other has no independent volition.

It may also be interesting to you to know why the army is strict about living up to the physical requirements as to eyesight, weight, age, etc. It ought to be, but does not appear to be, perfectly obvious that the man who is dependent upon glasses for his usefulness is worthless if they are broken. The army at times cannot afford to lose a man's services for a day while a new pair is being fitted, even if a new pair can be obtained at all. The question of weight is a little more difficult to make clear, but as each man has to carry from sixty to sixty-five pounds on his own feet, it is necessary that he should be as strong as the average, and it has been found that the thin man tires more quickly than those whose weight is about two pounds to the inch of height. Of course, fat men tire quickly, too, but there are no fat men in the army very long, nor are they discharged—they get thin and hard.

Quite a number of people seem to think the camouflage service offers a safe and easy army berth, and we have had a number of applications based on this understanding. As a matter of fact, it is as arduous as any, and as dangerous as any, except the machine gun service; but for the most part the men who have written that they wanted to enlist have done so because they honestly felt that they could be of service, and among these have been a great many architects and architectural draftsmen. I cannot tell you how fine they have been. I have always been proud of my profession, but never more so than to-day when I have had an opportunity to see not only how many have been willing to come, but how they have made good. Most of them are young men of the type which are head draftsmen and superintendents in the big offices, and many of them will no doubt be commissioned before this war is over.

I think a great compliment was paid to the profession when Major Evarts Tracy (of Tracy & Swartwout) was selected to begin organization. He was assumed to have, and has, excellent judgment of men, and extensive acquaintance among the men

fitted to be camoufleurs. He has certainly selected a wonderful lot of men. Among the first officers selected were 1st Lieut. Laurance Hitt of New York, an architect who had been driving an ambulance abroad and had been decorated by the French Government for gallantry, and 1st Lieut. André Smith, who is as well known for his etchings as for his architecture. Since Major Tracy left, I have been honored by being given charge of the training, equipment, and personnel of camouflage troops.

One company only has been authorized up to the present time, though more will doubtless be authorized at an early date, perhaps within a couple of weeks. A number of the best men in this company are architects or architectural draftsmen, men like Burnham Hoyt, B. G. Goodhue's head draftsman, Austin Whittlesey, also from Goodhue's, who was Le Brun scholar last year, and W. D. Foster, head draftsman in H. Van Buren Magonigle's office. Other New York men are Van Horne D. Wolfe, of Walker & Gillette's office, Thomas I. Raguere, Ralph T. Walker, of Goodhue's, S. N. Hartell, who conducted his own office in the Architect's Building, Bruce Rabenold, of W. W. Bosworth's office, Prentice Sanger, Nelson Spalding, who gave up his office to enlist, Greville Rickard, of Cass Gilbert's office, and Ralph E. Griswold, a landscape architect in New York. David C. Comstock left a professorship in Cornell and has done splendidly as a soldier, Charles F. Brunckhorst came from Schmidt, Garden & Martin's office in Chicago, Nelson Voorhees was a University of Michigan man. Alexander MacLean, Oliver Larson of Minneapolis, Reah de Bourg Robinson from Wilmington, and Abraham Rattner, one of the cleverest colorists in the first company, are others among the architects and draftsmen.

As a considerable amount of transplanting of trees and shrubbery is necessary some landscape architects were included in the personnel list, most of them young men, but of excellent professional standing or of good practical experience. Ralph E. Griswold is a Cornell graduate and has been practising in New York, Thomas E. Seyster is a Princeton man who has come from Chicago, Robert A. Clifford has been in charge of the decorations of several big New York hotels and did the planting of the Far East Gardens in the Vanderbilt, the Japanese Gardens at the Ritz, and also work at Newport.

Most of the men in the company are of the type of those who have been mentioned by name, not yet distinguished as practising architects, but of great skill and possessed of youth, experience, and training, and thus far none has proved more fertile in invention, more apt in military affairs, or persevering in devotion to training than the architect.

It is perhaps unnecessary for me to say how pleasant it is to be able to tell you about these men in our profession who have already joined, and I am

enclosing a list of them, but there are in addition to these men a good many who have enlisted but are not actually joined to the company, but are held at recruiting depots until a place can be found for them. I want to say also that any architects or architectural draftsmen of experience who are interested in the work will be welcome as soon as there is a place to use them, and I may be reached either by mail or personally at the Office of the Chief of Engineers, State, War, and Navy Building, Washington, D. C.

Thank you for your interest in this company.

Yours very truly,

AYMAR EMBURY II.

*Capt., Corps of Engineers, U. S. R.*

#### List of Architects in First Camouflage Company :

Charles F. Brunckhorst	Burnham Hoyt
David C. Comstock	Everit A. Herter
W. D. Foster	Alexander MacLean
Roy C. Jones	Thomas I. Raguere
Oliver Larson	Reah de Bourg Robinson
Louis F. Voorhees	Van Horne D. Wolfe
Austin Whittlesey	Ralph T. Walker
Fred R. Lorenz	Robert A. Clifford
James R. Wilson	Walter C. Clifford
Cromwell H. Case	Ralph E. Griswold
Clifford C. Jones	S. N. Hartell
John H. Eastman	Bruce Rabenold
Abraham Rattner	Greville Rickard
Thomas E. Seyster	Prentice Sanger
V. P. Spalding	Sheldon Viele
G. F. Axt	G. Dexter

#### CURRENT NOTES

Charles C. Zantzinger, of the architectural firm of Zantzinger, Borie & Medary, Philadelphia, has entered the diplomatic service and will be attached to the Legation at Stockholm.

The annual convention of the American Institute of Architects which, under normal conditions, would have been held in Washington during December, has been indefinitely postponed. The Government has made it known that conventions in Washington during the war will not be favored.

President Wilson has appointed John Russell Pope a member of the National Commission of Fine Arts.

#### COMPETITION FOR SUBURBAN HOUSE

A competition for a house to cost \$6,000 is announced in connection with the Real Estate and Building Show to be held at Columbus, Ohio, in January, 1918. Five hundred dollars are offered in prizes. Drawings must be submitted by Dec. 26, 1917. For further details, address Real Estate and Building Show, Arcade Building, Columbus, Ohio.



## EDITORIAL COMMENT

**T**O-DAY it is Major Starrell, Captain Marbury, and Lieutenant Andre. Yesterday it was Bob Starrell, Jack Marbury, and Dick Andre. 'Tis this change in the manner of greeting one's old friends and acquaintances that impresses us most, perhaps, with the fact that a condition of war has supplanted a condition of peace in our country. Will the service to mankind that will be rendered by those of our friends who have donned the garb of Army and Navy be greater than that given by them as private citizens in times of peace? Is it all a penalty that has been imposed on modern civilization because of its weaknesses that should have been overcome? Or is it only the next and preordained step in the evolution of those conditions that shape the destiny of man? Is the world going to be better for the sacrifices that will be made in this war? Was it necessary to visit this scourge on the civilized peoples of the world that they may be purged of their sins? Is it all a step forward or back?—We wonder.

Whatever the answer, whatever the final outcome, America is throwing its best efforts into the struggle and no group of Americans has responded more readily to the nation's call than the architects. A visit to Washington and meeting there with men who have been drawn to the service from the architectural profession will establish beyond question the fact that all, without exception, have pledged themselves purely for patriotic reasons to the work that must be done, and in nearly all instances at great personal sacrifice.

In the division having to do with the housing of aerial activities, we find Robert C. Dunbar—from the office of Charles A. Platt—in charge. At present Mr. Dunbar, soon to receive an Army Commission, is engaged in recruiting men who because of their training are capable of directing the work of construction. Many young architects from various parts of the country are already enrolled in this branch of the service. The work of designing and planning the buildings has been done by Albert Kahn of Detroit.

Captain Aymar Embury II is at present in charge of the work which has to do with camouflage. Major Evarts Tracy, who formerly had charge of this work, is now in France in charge of a company of camoufleurs. In this division one also meets many men whose names are well known in the architectural profession.

Major William A. Starrett, of Starrett & Van Vleck, is chairman of the Emergency Construction Committee of the War Industries Board. Major Francis B. Wheaton for the Quartermaster's Department—a member of the Institute—has charge of the buildings that have been, or are being, erected at the several big National Army cantonments.

A great deal of the temporary hospital work is being carried on by the Surgeon General's Department, although the base hospitals in France for our Government are being built under the direction of Charles Butler of New York and Edward F. Stevens of Boston, associated.

The four buildings in Washington that house the Food Commission, Coal Commission, the Council of National Defense, and Ordnance Department were designed and built under the direction of Waddy B. Wood. In the creation of these buildings the full measure of the architect's ability is shown. In the rapidity of their construction, and the completeness with which they meet every need, there is a sharp contrast with other buildings, erected under the direction of engineers rather than architects.

With no thought of indulging in invidious comparison, the very natural question arises as to the part architects have been called upon to take in governmental construction work. Frankly, it must be allowed that up to the present time a great deal that has been done could have been carried on better had it been under the direction of skilled men in the architectural profession. This is not meant in criticism of those who have had direction of the work, but is submitted rather as a constructive thought. One cannot visit Washington and meet men charged with the creation and maintenance of a great American army without being impressed with the marvelous ability and sincerity, honesty of intention, and fixed determination on the part of those men to do everything in the best manner possible under existing conditions. It is an inspiration to come in contact with these men and their works, for we are speaking not of statesmen and politicians, but of the real captains who have been called upon to direct these great undertakings.

Notwithstanding, we repeat, that up to now the genius of the architect has not been employed as liberally as it should have been. That it will find larger employment is almost certain, for there is absolutely no disposition to hinder or sidetrack those who are capable of efficient service in any line of work. There can be no question concerning the desirability of employing architects' services more liberally in all types of buildings that must house our war activities. It is a legitimate function of the profession to organize its efforts and make it better known that the service of the architect is indispensable if government building is to approximate the maximum of efficiency. It is well within the rights of the profession to seize upon the opportunity at hand and make its power felt in larger measure in a field that may be rightly claimed as its own. To stand apart from this work, expectantly, is a mistake; to go to it is a duty.



A committee, composed entirely of architects, has already been chosen to investigate and report on the question of "how much more can the services of the architect be employed in war time building construction?" At least two other committees, composed in part of architects, are engaged in a study of housing problems to the end that, very likely through government aid, many of the larger plants engaged in the manufacture of war supplies will be able to provide homes for their employees, not of a make-shift order, but of a type that is in keeping with the genius, the virility, and high purpose of those sincere and capable men at Washington and elsewhere who have laid their hands to the plow.

THE Board of Examiners and Registration of Architects for the State of New York has recently made its second annual report. The act creating this board became a law on April 28, 1915, and was reenacted May 4, 1917, with amendments affecting the name of the board and term of office of the members, extending the time for registration without examination, and making certain minor changes. The board was appointed by the Regents and held its first meeting Oct. 22, 1915.

The report is of interest to all architects in showing the effect that the regulations imposed by the Registration Law are exerting upon the practice of architecture.

The applications received during the two years since the law went into effect total 1,991; of these 175 were withdrawn; 1,367 have been approved; 358 have been disapproved with the recommendation that they be not given certificates without examination, and 89 remain to be given final consideration. No examinations have been held for the admittance of new practitioners. Only two applications as yet have been received for registration upon examination.

During the year 350 applications for registration have been approved, making the total registration on Sept. 13, 1917, 1,367. Applicants appearing before the board during the past year for personal hearings number 108, most of them in appeal from previous disapproval of their applications and some upon request of the board to present proofs of qualifications. Of these appeals, 18 were granted. The board examined several hundred sets of drawings and specifications submitted at its request by applicants as evidence of competency.

After two years' experience with the operation of the law, and after examining the work of scores and hundreds of men who have not sufficient technical knowledge to practise the profession of architecture creditably, the board states that it is confirmed in its belief that the most important function of the Registration Law is its tendency to raise the standard of education and technical qualifications. The law does

not prevent engineers and others from engaging in building work, but it does forbid any new practitioner assuming the title "architect" until permission is granted for reasons which in effect make "architect" a degree and the certificate a diploma of achievement. The law does not in any way compel the public to patronize architects, except as it may command respect by fixing high standards of ability and qualifications for those permitted to use the title. The operation of the law has made evident the strong impulse felt toward higher education on the part of young men ambitious to practise, and with the assistance of co-operating architectural schools the board has confidence that the law will justify its beneficent purpose.

Fourteen states of the Union have passed laws regulating the practice of architecture. It is strongly to be hoped that as other states enact similar legislation, all influence will tend toward a common standard which will permit reciprocity or affiliation between the various states.

### BOOK NOTES

ITALIAN FURNITURE AND INTERIORS. 200 plates. 11 by 14 inches. Text by George Leland Hunter. Issued in 10 parts of 20 plates each in paper portfolios. Price \$30 — \$3 per part as published. New York, William Helburn, Inc. The growing regard for furniture of the Italian Renaissance period for the furnishing of residences is an encouraging evidence of the interest the layman is taking in the simple principles underlying good art. For direct simplicity of composition and pleasing decorative forms there are no better examples than the sturdy Italian chests, tables, and chairs of the fifteenth century. Following the lead of a few American architects who were keen to see the adaptability of Italian furniture to modern uses and taste, there has gradually come about a wide demand for Umbrian motives. Compact and easily obtained data on the subject, however, have been meager, being limited to scattered collections of museum pieces. Enthusiastic students of the style, and many of those who are not yet its adherents, will therefore find much interest and value in the present collection of examples selected from such treasures as Villa Palmieri, Palazzo Davanzati, Florence National Museum, Cluny Museum, South Kensington, and Metropolitan Museums.

The plates are large and well printed on heavy paper. The furniture is shown in detail and the location of the original is given. In addition to the plates of furniture there are a number of interiors from Italian palaces and public buildings showing the furniture in the architectural setting of the period. These plates, aside from the information they hold for the furniture designer, are of large architectural value in showing the character of the interiors in the days of the Renaissance.